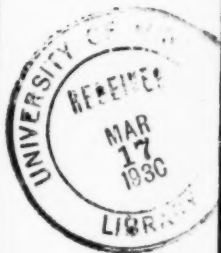


MUSIC SUPERVISORS JOURNAL



FRANK E. PERCIVAL
Central State Teachers College
Stevens Point, Wis.



MARCH, 1930

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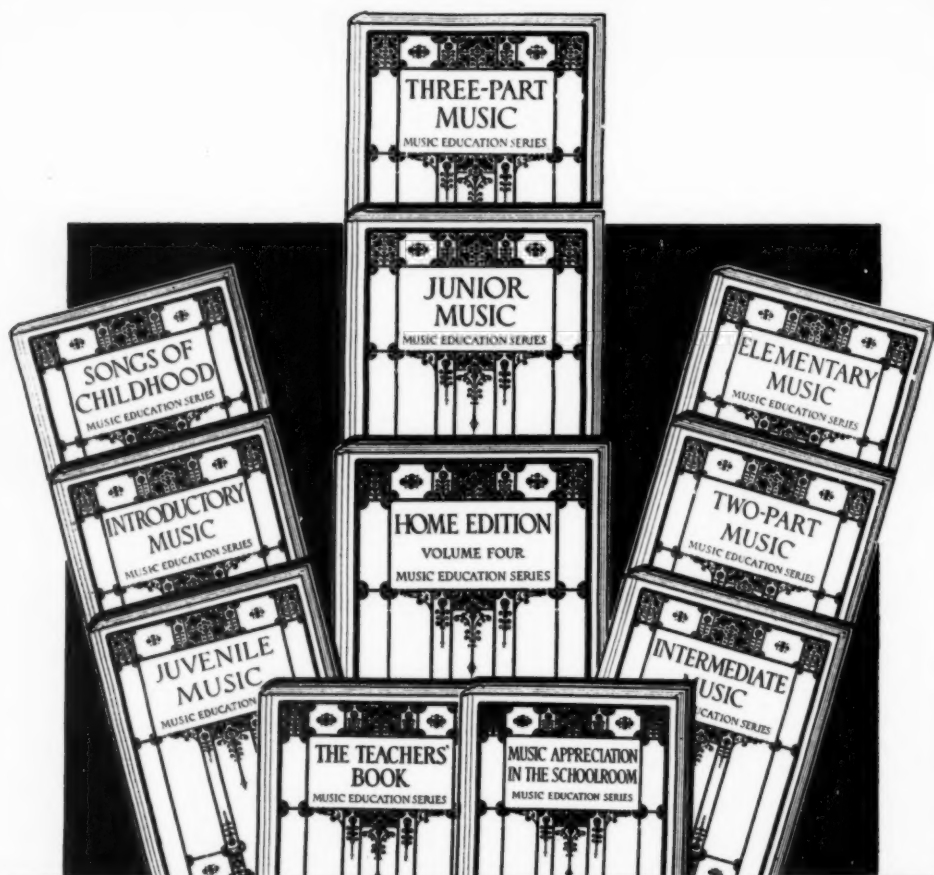
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MUSIC SUPERVISORS JOURNAL

Vol. XVI

ITHACA, N. Y., MARCH, 1930

No. 4

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

PAUL J. WEAVER, Ithaca, N. Y., *Editor*

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THE PROPOSED CONSTITUTIONAL AMENDMENTS

A Statement by the President

THE proposed amendments to the constitution printed in the last Journal deserve the careful study of every music supervisor and teacher interested in the advancement of school music. The remarkable growth of the Conference, not only in size but in scope and importance, makes it imperative to organize the machinery in such a way that it will function most easily and effectively.

In my term as president of the Conference I have felt increasingly the need of an executive secretary who could have entire charge of the business affairs of the Conference. It is hard to realize the innumerable demands which go with the president's office. The first duty is undoubtedly the building of a program which treats of all phases of school music. If supervisors are to give a week out of a crowded season and spend many dollars to attend the Conference, the program must be inspirational and definitely helpful.

The president is the logical person in the Conference to keep in touch with other educational organizations such as the I.K.U. and different departments of the N.E.A. and to see that music is given its proper place on

their programs. At the present time I could name a half dozen places in which the president should be doing this work for the advancement of school music but is not so doing because all available time is occupied with business affairs of the Conference.

Sooner or later the Conference must think this problem through to a conclusion. The Committee on Business Administration was appointed to set the Conference thinking.

Because this problem is a business as well as a professional one, several business members of the Conference are included on the committee. These business members have been prominent among those who established and are carrying on the work of the Music Education Exhibitors Association. They have been far-sighted in planning their service to music education through that Association and we need them to help us in thinking out a solution to our problem at this time. We have outgrown our machinery and must find a way to pay for new. If you have suggestions now is the time to make them. This is your Conference and your problem. Please give it thought.

MABELLE GLENN, *President*

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A STATEMENT

by the Committee on Business Management

The editorial which appeared in the February *Journal* was an attempt to state, as clearly and impartially as possible, the problems which confronted the Committee on Business Management. That editorial was followed by certain proposals for changes in the National Conference Constitution and By-Laws, drafted by the Committee.

The following is a statement by the Committee on some of the points involved. It should be clearly understood, however, that the Committee earnestly seeks advice and guidance from all members of the Conference.

The Need for an Executive Secretary

No organization which has grown to the size and importance of the National Conference can conduct its work adequately and efficiently with a wide decentralization of responsibilities and with no central office for business management and administrative work. Practically all of those who during the last few years have given largely of their time for Conference work, have been thoroly conscious of this.

The Committee, therefore, started its work on the assumption that the creation of an Executive Secretaryship was not only desirable but necessary, and that the position should be established as soon as possible. Such an officer, under the direction of the Executive Committee, should handle all business details of the Conference, including (1) the present business duties of the President, (2) the handling, under bond, of all Conference funds now administered by the Treasurer, (3) the business management of the publication offices, (4) the sale of convention exhibit space now administered by the officers of the Music Education Exhibitors Association, and (5) all other business responsibilities now existing in the Conference and developing from the very establishment of the Executive Secretaryship itself.

The Committee assumes that the Executive Secretary will serve the sectional conferences as well as the National Conference. Each sectional conference is entirely free to propose definite arrangements to this end.

Ratification

It is realized that the present Constitutions of the National and sectional groups contain something in the nature of a contract between the conferences as to joint memberships arising from the payment of prescribed dues. It is logical to assume that any change in this "contract," inaugurated by the National Conference, would go into force only when ratified by the sectional conferences. The Committee therefore proposes to move, at the Chicago meeting, the adoption of the amendments, to go into force when ratified.

Finances

The Committee has given consideration to many aspects of the financial side of the proposals. It believes that the position can be financed as soon as the amendments are ratified. It believes that the very creation of the new position will open up new sources of income not now available. It believes that the added efficiency and prestige of the Conference under the new plan will make membership in the Conference worth more to the individual supervisor and will attract to the Conference many people who have not before been interested in it. Because of this, it believes that the general scale of dues must be increased, and that that increase will not result in any decrease in the size of the organization. It believes that, should the normal sources of revenue prove insufficient in the immediate future, underwriting of this business-like project could be obtained.

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The University of Chicago Choir
 The Paulist Choristers of Chicago
 Northwestern University Glee Clubs
 A Cappella Chorus from Nicholas Senn High School, Chicago
 Band Demonstration
 Girls' Glee Club from Roycemore School, Evanston, Ill.
 Double Male Quartet from State Teachers College, Moorehead, Minn.
 Grammar School Orchestra from Wilmette, Ill.
 National High School Orchestra (two concerts)
 A Cappella Choir from Central High School, Flint, Mich.
 All-Chicago High School Chorus
 All-Chicago High School Orchestra
 Junior High School Boys' Choruses from Evanston and Chicago
 Chicago Symphony Orchestra
 Intermediate Grades Chorus from Chicago
 Childrens' Concert by Guy Maier
 Boys' Chorus from Lindlom High School, Chicago
 Mixed Chorus from New Trier Township High School
 Concert by Emilio De Gogorza
 Choral Club from Glenville High School, Cleveland, Ohio
 Concert by violinist, baritone and pianist from the National Music League
 National High School Chorus

SPEAKERS AT GENERAL SESSIONS

William Bogan (Superintendent of Schools, Chicago.)
 Karl W. Gehrken (Oberlin, Ohio.)
 President Mabelle Glenn (Kansas City, Mo.)
 Dr. Harold Rugg (Columbia University)—"Musical Education and the Development of Personality."
 Vice-President George H. Gartlan (New York City)—"Let There be Light."
 Dr. Edward Howard Griggs (New York City)—"Music and American Culture."
 Eugene Stinson (Music Editor, Chicago Daily News)—"What is Real in Music."
 Dr. Walter Damrosch (New York City)—"Stimulating Music Appreciation thru the Radio."
 Percy A. Scholes (Montreux, Switzerland)—"An International Movement in Music Education—Is It Possible?"
 W. Otto Miessner (Chicago)—"Man or Machine Made Music."
 Eric T. Clarke (National Music League, New York City)—"Music for the Fun of it."
 Helen Hey Heyl (New York State Department)—"An Integrating Center for the Rural School Home."
 Dr. John Erskine (New York City)—"Decentralizing our Music."
 Dr. Carl Engel (New York City)—"The Publishers' Contribution to School Music Education."
 B. H. Barrow (Ohio State Department of Education)—"The Radio's Contribution to School Music Education."

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SPEAKERS AT SECTIONAL MEETINGS

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Mrs. Frances Elwee McFarland, Director of Music Division of the National Federation of Settlements.

Dean P. C. Lutkin, Northwestern University.

Burnet C. Tuthill, Cincinnati Conservatory of Music.

Edgar B. Gordon, University of Wisconsin.

Instrumental Class Teaching (Tuesday morning)

Guy Maier, University of Michigan.

Elizabeth Newman, New York City.

Teachers College (Tuesday morning)

John W. Beattie, Northwestern University.

Peter W. Dykema, Columbia University.

Junior High School (Wednesday morning)

Dr. James L. Mursell, Lawrence College.

College Music (Wednesday morning)

Paul J. Weaver, Cornell University.

Dean Harold L. Butler, Syracuse University.

Dean Charles H. Mills, University of Wisconsin.

Mrs. Ruth Haller Ottaway, President of the National Federation of Music Clubs.

Elementary School (Thursday morning)

Hobart Sommers, Principal of the Chase School, Chicago.

Russell V. Morgan, Cleveland, Ohio.

High School (Thursday morning)

Frantz Proschowski, Chicago.

Edgar Nelson, Chicago.

Dr. Will Earhart, Pittsburgh.

Vincent Jones, New York University.

DEMONSTRATIONS

Piano Classes from the Chicago Schools (Instrumental Section, Tuesday morning.)

Junior High School class in Music Appreciation (Junior High School Section, Wednesday morning.)

Elementary School class in Music Appreciation (Elementary School Section, Thursday morning.)

Elementary School class in Sight Singing (Elementary School Section, Thursday morning.)

High School Harmony class (High School Section, Thursday morning.)

High School Voice class (High School Section, Thursday morning.)

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The exhibits of music and instruments are always a very important part of Conference meetings. This spring the exhibits promise to be bigger and better than ever before, and interest in them will be increased because of the forty-four prizes to be awarded during Conference week. President J. Tatian Roach of the Music Education Exhibitors Association announces the prizes as follows:

The first prize is a free two-months tour of Europe this summer—a free membership in the Raymond and Whitcomb "Music Supervisors Tour", planned especially for music supervisors and other music lovers. The itinerary includes London, Paris, Vienna, the Swiss and Australian Alps, the Passion Play at Oberammergau, the Wagner Festival at Bayreuth, the Mozart-Wagner performance at Munich, the Berlin music season, the Reinhardt Dramatic Festival at Salzburg, the Shakespearian productions at Heidelberg.

The other prizes consist of a \$385 Cable Midget Piano, two Majestic Radio-Phonograph combinations valued at \$250 each, and forty other musical prizes totaling several thousand dollars in value.

The method of handling the contest will be very simple. Every supervisor who

registers at the Conference will be given a special card, which will be punched at certain places as the supervisor makes his way thru the exhibits. These cards will be turned in at a fixed time, and from them Miss Mabelle Glenn, president of the Conference, will draw a number of cards corresponding to the number of prizes. The drawing will take place either at the banquet on Thursday night or on Friday night immediately after the program of the National High School Chorus at the Auditorium Theatre.

The idea behind this contest is to secure as many supervisors as possible to view the Conference exhibits. The members of the Music Education Exhibitors Association are going to considerable trouble and expense to make this year's exhibit bigger, better and more interesting than ever before, and naturally they would like to have the maximum number of supervisors see the exhibits. By means of the prizes they hope to call greater attention to the exhibits. But there is another reason, too. The exhibitors appreciate the supervisors' tremendous influence in education and they would like to show their appreciation to those supervisors who are active members of the Conference. The imposing list of prizes is an attempt to express both sentiments.

PLEASE DO NOT DELAY ANY LONGER

It will greatly help the officers of the Conferences if you will immediately send in your membership dues. If you are going to Chicago you must have an official railroad certificate before buying your ticket; the treasurer will send this to you as soon as he receives your dues.

The fee for active membership is \$3.00; the fee for contributing membership is a minimum of \$5.00. Both types of membership entitle you to the 1930 Book of Proceedings, to be published immediately after the Chicago meeting.

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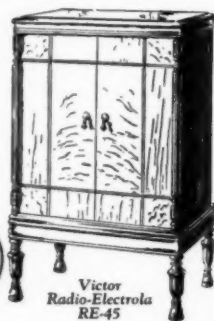
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MUSIC APPRECIATION; IS IT VITAL?

DR. JACOB KWALWASSER

Professor of Music Education, Syracuse University

EDITOR'S NOTE:—Dr. Kwalwasser's articles are always provocative of real thinking, for he thinks and writes in a positive way and with complete freedom from traditionalisms. Many supervisors may disagree with his conclusions in this article, and many others may wish at least to soften or qualify his generalizations; but all of us can profit by thinking seriously about what he says.—P. J. W.

THE analysis of music appreciation from a psychological standpoint involves the psychology of emotions. While the listening to music may result in a mental experience, it is fundamentally and basically emotional, and it may not be amiss to observe that most of the intellectual activity that goes on in the mind of the hearer is in reality a kind of a rationalization—just an attempt to explain and justify in the intellectual field what has already been sensed in the emotional. It is unlikely that the hearer ever changes his attitude toward a piece of music by analyzing it mentally. His feelings have already established his attitude. He may like the composition, or he may dislike it, or he may experience all of the degrees of feeling between the two extremes. But regardless of the individual's feeling response, the mental processes that follow the feeling reactions merely attempt to confirm, corroborate and strengthen the feeling reactions. It is evident that our minds cannot take the place of our emotions in responding to music or in determining what we like or dislike. For this is the function of our emotional natures. Our feelings tell us in a diffused but very unequivocal way whether we respond favorably or unfavorably to a composition. Our intellects, on the other hand, sustain the reaction of our feelings and attempt to substantiate and even vindicate our emotional "judgments."

But so abused and mis-used has the word "emotion" become that it is necessary to define it before carrying the discussion any farther. The author prefers to give a functional definition of the term. He has al-

ready pointed out that our feelings give us an instantaneous reaction of pleasure or displeasure. This reaction is not especially differentiated, but diffused. It cannot be localized, but permeates the entire body. This statement is not a figure of speech. It characterizes innumerable bodily changes that accompany the hearing of music. These physiological changes are of considerable magnitude and variety, involving all of the principal organs of the body. Respiration is either accelerated or retarded. More oxygen is consumed and carbon dioxide eliminated. The circulation rate is also affected, for blood is pumped through blood vessels at a changed rate of speed. The blood is distributed to different parts of the body; the smooth muscles are deprived of blood which is sent to striped muscles. Some organs are supplied with more while others require and receive less blood. It is quite likely that the blood composition changes, resulting in a higher proportion of blood sugar. The coagulation time is reduced. Bodily metabolism is speeded up. Etc., etc.

We are not conscious of these changes, for they take place below the conscious level; but we do find music exhilarating physically and mentally. The tired dancer may resolve to sit out the next dance because of fatigue, but the instant the music begins fatigue is temporarily alleviated and the resolution utterly forgotten. A bicycle race, half of which was ridden to the accompaniment of music and half in silence, revealed that the distance traveled to the accompaniment of music was greater than that traveled in silence. The army uses music as a great stimulator of action; weary soldiers plodding along the road feel the regenerative effects of music instantly. The power that we derive from music is due to the speeding-up of the physiological processes which I have

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just been describing and of which most of us are not consciously aware. This new invigoration and power to do work is the concomitant of our emotional experiences. These bodily changes, according to the James-Lange theory, constitute the emotion. Destroy or repress the bodily changes and the emotion is likewise destroyed.

But the emotional experience is accompanied or followed by mental as well as motor functioning, on a higher level of efficiency. Barely legible print is made legible to the accompaniment of music. Tastes and smells are made more distinct. Ability to sustain mental effort is facilitated, and the imagination becomes more active.

In passing, a few important characteristics of emotional experience should be discussed briefly. Our emotions are primitive "minds." Lower animals guide and direct all behavior with the aid of instincts and emotions alone. Both are inherited responses having survival values. The emotional changes prepare the individual for fight or flight. These changes that I have just described are necessary if the individual is to escape extermination. They put the individual in ship-shape for action. Such was the meaning of emotions in primitive times.

Although the aesthetic emotions may differ from the baser and coarser emotions, they are, nevertheless, fundamentally alike. Probably the only significant difference is that of intensity (not extensity.) The intensity of bodily reverberations is likely to be less in the former. For this reason we find that some music lulls us into a state of extreme quietude; while martial music disturbs our tranquility and arouses us to a high pitch of action. Between these two extremes we experience all degrees of activity. In conclusion, the music teacher must bear in mind that these physiological changes are the constant accompaniments of music, and that the entire process of musical analysis and evaluation has its roots in respiration, circulation, visceral and muscular changes that constitute the emotional experience, conditioning musical pleasure.

Some Pedagogical Considerations

In recent years we have heard a great deal about passive listening. In view of the preceding section such a response must be considered an anomaly. There may be quiet listening, but passive listening is unlikely. No listening is likely to be free from a kind of bodily reaction, mild though it be. Probably the simplest form of response, that which accompanies the hearing of a single melody, is akin to the sub-vocal speech variety so skillfully described by J. B. Watson. Listening to a melody carries with it the tendency to reproduce the melody vocally. Sub-consciously the child is engaged in reproducing the melody vocally, although the operation may not result in audible sounds. Nevertheless, the child is singing the melody subjectively. Why, then, should we claim that listening to music is passive? In reality, it is a type of performance. It involves musical action through the functioning of the proper muscles, and the difference between this type of so-called "listening" and rote-singing is so negligible as to be of only minor importance to the psychologist. Listening to music is a desirable type of "sub-vocal musical performance" for the average child.

This type of response is not only a true motor response, but an important step in the process of musical learning. The more the child listens to a song, the more opportunity he has to perform it in a "sub-vocal" fashion and the greater the control of the musculature of vocalization. Repetition of the song on the phonograph means repetition in singing and consequently improved learning. There can be no question of the fact that we have failed to understand the psychological and pedagogical significance of the so-called listening lesson.

For some unexplainable reason, we have unwisely accredited all of the desirable objectives of music education to music-reading in our public schools, and have ignored a type of response that is socially more defensible and actually more advantageous. We are attempting to teach music through

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musical performance, and are ignoring the advantages that accrue from listening. Proficient sight-reading in our schools may eventually lead to musical enjoyment, but proficient sight-reading in our schools is a rarity. What we call sight-reading is a halting, blundering, groping and laboring with notation, which leads us farther and farther away from musical enjoyment. Our children are deficient in sight-reading ability, because most of them lack the psychological capacities and because an effective pedagogy has not yet been devised. At any rate (regardless of the causes of lamentable sight-reading with its preponderately non-musical material) our reading has become a most effective barrier, blocking the child's experiencing pleasure in music and generating a hatred for the music instead. Do not misunderstand—the child may not hate music, but he does hate what he is made to do in the name of music.

Music is not a factual knowledge subject in spite of the tendency that is now national which is concerned chiefly with the skeleton of music. So little and so poor music is made by the drudgery known as sight-reading, as to nullify and destroy the pleasurable emotional experiences that naturally accompany music. So intellectually futile and emotionally barren is much of our school music that dislike rather than pleasure results from it. So that at the present time, note-reading is a barrier of insurmountable proportions, substituting a factual knowledge objective for an emotionally stimulating and pleasure-giving one.

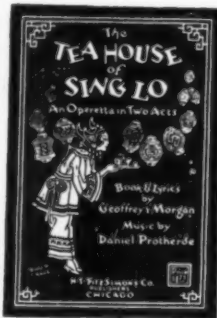
Before leaving this subject it is necessary to make a distinction that many of our music teachers fail to realize. We say that we like music. This statement is not false, but it does put the emphasis on values that obtain. What we should say is, "we like what music does to us." Some of my readers may object that this is a distinction without a difference; nevertheless, a difference of paramount significance exists. Love of music for music's sake is comparatively

rare; whereas love of music for its stimulating, exhilarating, spiritually and physically regenerating effects is quite common. Sight-reading as a major objective of music education may satisfy some of the musically gifted children in the public schools, whose musical endowments are adequate to the tasks of sight-reading and who by rigorous training and motivation attain a degree of musical performance that may, in turn, arouse the aesthetic emotions. For this group, the love of music and the need of sight-reading skill are both required and realized. But for the great masses of our children in the public schools skill in reading music is an untenable objective, resulting in little or no acquisition of reading and interfering with music's true mission—the emotional reactions of the preceding section.

Lastly, the writer desires to point out music's function in after-school life. Most of us are destined to be not producers but consumers of music. Only a negligible few, (about 2 or 3 in 100) are going to produce music. Bobbitt in his text, "Curriculum Building," comments on the indefensibility of teaching sight-reading to the masses in the public schools. Many of our prominent educators agree that sight-reading designed to make musical performers is too highly specialized a skill to be feasible as a general attainment in our schools. The writer believes that the music producer is born and not made—not even by as wonderful an organization as our public schools. Therefore any attempt to make music producers indiscriminately in great numbers must inevitably fail. The schools are training for after-school life, and if they distort the product mal-adjustment is the result. The Conservatory, the Music School, the private teacher and other such agencies are legitimately interested in the music producer. The public schools would do well in leaving the training of producers to these agencies, and attempt what is more defensible for them, namely, the training of consumers.

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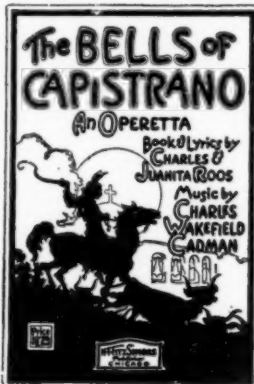
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UNISON SONGS IN THE JUNIOR HIGH SCHOOL

T. P. GIDDINGS

Supervisor of Music, Minneapolis, Minnesota

EDITOR'S NOTE:—Mr. Giddings writes with a background of long experience and keen observation. He reaches conclusions very different from those reached by Dr. Kwalwasser in the preceding article. Here, too, many supervisors may wish to qualify the generalizations, possibly eliminating the "eliminate" in the last paragraph!—P. J. W.

SEVERAL articles have recently appeared advocating the "spontaneous" singing of unison songs in the junior high schools, "Spontaneous" seems to mean "lets all get together and yell awhile!" Singing books for junior high schools contain many unison songs. In many junior high school singing classes nothing but unison singing is done. The poor kids meet in "Assemblies," howl heroically on unison songs while the piano roars and the leader calls for "more pep." It is a wonder that any good voices ever grow up when they are mistreated like this. The junior high age is the changing period, and all agree that the changing period is the tenderest vocal age. Selah!

A young man went to a large city to teach singing classes in a junior high school. It was uphill work, for very little ability had developed in the lower grades. They had "appreciated" more than they had worked. He was true to his training and his classes were beginning to sing three and four part songs—and to like them, as they always do when they get a taste of part singing. The head supervisor came around and caught him at it, said that three part work was too hard for seventh grade pupils and told him to teach unison songs by rote in his seventh grade classes. This young man promptly resigned and went to work in a more energetic system.

Vocal Limits

The safe, usable vocal compass in these grades is very limited both as to range and power—more limited in range than before, and more limited in both range and power than later. It is a proven fact that if a voice is confined to a short compass and limited power during the changing period it

will later have a wider compass and more beauty and power than if it had used all its compass and power during the changing years. This short setting forth of facts shows the vocal danger of unison songs during the changing period, the junior high period.

But there is another and a most important side, a side that is usually greatly stressed by the same people who advocate so much unison singing. This is usually called, for want of a better name,

Appreciation

To properly sense whither singing only unison songs carries the pupils on the appreciation side, let us for a moment examine music itself. There are three parts to music, rhythm, melody, and harmony. Unfortunately, the first two are the ones most fully stressed in the study of music in all its forms, and the last and noblest part of music is largely left to take care of itself. This is so true that it is doubtful if more than a small proportion of even so-called musicians ever hear the harmony of a selection other than as a sort of pleasant noise accompanying the rhythm and melody. This has been sufficiently demonstrated.

It has also been demonstrated that those pupils who have sung part music while growing up are the ones who best hear parts in a musical composition. This is a sure sign that part singing is the best and surest foundation for learning to appreciate the harmonic content of any composition. If a pupil can read music when he comes to part singing, he can learn enough part songs to enable him to hear harmony. If he has not learned to read music in the lower grades he is simply stuck, and the gates of music are practically closed to him as far as harmony is concerned. He may go into instrumental music, but that will not help him much; for the instrumentalist does not hear parts as well as the singer who has made part singing a foundation for his music

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study. Those who want every one to appreciate music surely miss a cue when they do not stress music reading!

Intonation

If the pupil has not sung parts a great deal and in a very careful manner there is apt to be another very important lack in his musical education. If he has sung much part music he will be far more apt to sing in tune than if he has sung only unison songs. It is easier to check the intonation when listening to other parts than when listening to other voices on the same part. It is a noticeable fact that choirs sing in better tune on eight-part music than they do on four-part; there are more points from which to check. Without a good ear for intonation, the fine points of harmony are unheard. The pupil who plays in a band or an orchestra under a very particular leader may develop a good sense of intonation, but only a limited number play in such organizations. Every one has a voice with which he can easily acquire this most important part of his musical education. If properly developed, the ability to sing in tune is practically universal.

Some Yarns

That there is a crying need for a change in our present method of training, the following anecdotes will show. (Skip these, if you never gossip and shy at plain speaking!)

A number of choruses sang at a recent convention. Several of these vocal ensembles were referred to as "wonderful," "interesting," "fine music" etc. One was called "beautiful" by every one. The question "Why did you say 'beautiful'?" tossed at dozens who mentioned this particular chorus, drew a blank in every case but three; these three came right back with the real facts. This chorus sang in tune; the others didn't. Of course this group had paid far more attention to tone quality than the others, and their singing showed it. Careful listening for perfect intonation makes listening for tone quality much easier. Also, it is difficult to sing in tune with poor tone

quality. The prominent supervisor who recently stood up in meeting and gravely declared that there was no difference between beauty of tone and intonation, had an idea, even if his facts were wrong!

Now what of the failure of these dozens of supervisors to analyse the reason for the superior beauty of this chorus?

A well known musician talks much about the beauty of form of music. A chorus that he trained revealed the fact that true harmony was inaudible to him. This chorus only approximated the pitch. The successions of individual tunes were brought out clearly and a listener who was slightly tone deaf would have enjoyed it. There was no attempt to make these individual parts do more than approximate the key. There was not a single chord in the whole performance, a fact of which the trainer seemed to be serenely unconscious. I commented on it "as cat to cat" with a friend, and he came back at me with an amazing remark: "Well, Giddings, people are interested in different things. Now *you* are interested in intonation." That was as far as he got, for, after being assured that he was serious, I told him in no uncertain terms that I *was* interested in music and that there *could* be no music unless it was in tune. The answer was found to this remarkable episode several months later, when I listened to a chorus that he had trained; he surely was not interested in intonation!

Do Pupils Like Harmony?

With these feline remarks "off me chist", let us return to the junior high pupils. Let us seat them in trios, and let them sing three at a time a good deal, having them listen carefully to the other parts and sing in tune with them.

Do pupils like to sing songs with fine harmony? Just try them on a few lovely chords and see! It will soon transpire that here is the true liking for music. They will choose the slower, more harmonic type of song every time, even though they do not analyze why they do it any more than the

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supervisors mentioned above analysed why the chorus that sang in tune was more beautiful than the others.

This work of course must not begin in the junior high school. It must begin early and be developed gradually and thoroughly. The fifth grade pupils should sing two part songs, the sixth and seventh grades three part songs, and when there are enough changed boy voices they should sing four part music in the eighth and above. In the senior high schools they should be singing four, six and eight parts. There will be no limit to this if they have learned to read in the lower grades. It all goes back to reading music, for they cannot learn parts by ear fast enough to make it interesting. If they can read and make the music sound well as they sing it, they will like their music in just the proportion that it is beautiful.

Danger to the Vocal Teacher

We vocal teachers must wake up or we shall find ourselves nosed aside in favor of musicians. There is more truth than poetry in the remark made to a friend of mine as she started down town with a music roll under her arm: "Why Mary, I see you have a music roll. Are you taking music or vocal?"—A very pertinent query!

The instrumental people are rapidly filling the school positions, for several reasons. First, no body of instrumental musicians is ever allowed to perpetrate such awful work as vocal ensembles often do. While instrumental organizations are not perfect in their intonation and their tone quality is often open to criticism, there is no comparison between what is called "good" in the two fields. The instrumentalist plays in tune as a matter of course, and he brings out good tone quality from his instrument or he is promptly called to account by the leader. In the vocal field it is just the opposite; if the tone is anywhere near the right pitch, it passes. The tone quality may resemble a buzz saw with the pip and be often looked upon as the will of Allah and allowed to go at that!

Vocal Music the Most Important

Vocal music is the important thing in the schools. It is the foundation of all music. Unless we singing teachers realize the possibilities of the instrument we are using, the finest instrument in existence, and begin to teach vocal musicianship with all it implies, we will find ourselves left high and dry by this wave of instrumentalism that is inundating our schools. More power to it! There cannot be too much instrumentalism; but it must not be allowed to submerge the vocal.

As a step in the right direction, let us do more tuning and voicing of our instrument, the vocal ensemble. Let the vocal machines that we build set a standard for the instrumentalist to emulate, rather than the reverse.

The fact that the St. Olaf choir stands out like a spire of surpassing loveliness in a world of vocal music is a sad commentary on the musical status of our country. Instead of being a glaring and gorgeous exception it should not be prominent at all. It should be only one of many. It should be the rule in vocal organizations instead of the exception. Dr. Christiansen does not have any more wonderful voices at his disposal than any college or university furnishes—fewer fine voices, probably, than can be found elsewhere, as the enrollment of St. Olaf College is small compared with many similar institutions. There is no secret about this choir. The people who heard Dr. Christiansen give his "Twelve Points on Choir Training" thought they were going to hear some wonderful secrets. Instead he just said the things that everyone knew before-hand. The only difference is that he *does* the things the rest of us *talk* about. If this last statement sounds queer, just read his article in *School Music* and judge for yourself.

Let us strike a good blow for music and eliminate the unison song from the junior high school, and many another simple subterfuge all along the line, and set our vocal house in order that it may function as it should!

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REFLECTIONS ON AMERICAN SCHOOL MUSIC

STUART WILSON, *London*

EDITOR'S NOTE:—Some months ago a distinguished British critic passed judgment on all American colleges and college students after three weeks of contact with one middle-western institution! And, of course, any American knows all about London after two days of sight-seeing!

So it is a source of satisfaction to present these Reflections, written by a British musician of recognized standing, who has had opportunities to see American school music in forty cities scattered through some twelve states.—P. J. W.

A VISITOR to the United States has sometimes too many things to see; but I have been fortunate in having been prevented from seeing too much, and in having been forced to concentrate upon music in relation to schools. My recent tour with the School Concert Series, visiting some forty towns and cities, has given me a bird's-eye view on school music. Of all the efforts to make it, of the sacrifice and enterprise which it has entailed, I can only guess. The goodwill and the zeal of the supervisors I have personally felt. What I am thinking about now is the absorption in the musical life of the city of the musical product that your schools are turning out.

It is a fine product, your glee clubs and your orchestras and bands; and a fine ladder on which to climb, Grade School, Junior High, High School, College. And then? How are you going to use all this talent? I do not, emphatically not, mean, how are you going to turn this talent for music into money; I mean, how are you going to use this enthusiasm for making their own music which you have built up in these wonderful young people? Are there enough *amateur* orchestras and bands, enough "choral societies" as we call them in England, to keep this enthusiasm up to the high temperature mark all their lives? Obviously we don't train children to be professional musicians only; we give them music, and lots of it, not because we believe it is good for growing

children like cod-liver oil, but no use for adults except when they are ill. No; we believe that music is good to sweeten all our lives, and that music as a disciplined social activity is just one of the finest things in the world.

I am a professional performing musician myself, and I suppose I should look upon the man and woman who make their own homemade music as my enemies. Not at all! They are the best friends of music, for they will never remain content with the limited things they can do for themselves; they will always want the help and cooperation of the professional to open up new possibilities, to help them to realize new ambitions.

America is giving its children a wonderful chance in music. Now remains to ensure that these children as they go out into the world do not leave their music behind them. Much of our education in schools we leave behind us, while we carry on the knowledge of "how to learn for ourselves"; but music—such knowledge as we can get in schools—is not like that. We can carry it away just as it stands, and improve it and bring it into our lives as a lovely, sociable and above all a disciplined recreation. We admire games and sports for their team-work; but what could be a more gloriously self-less job than being one of a glee club, or one of an orchestra, one of a string quartet or sextet? What opportunities there are! And where there are opportunities there are going to be the men and women to take them. To start an adult amateur orchestra for the children as they leave school, to found and train a chorus and keep it recruited, is the finest, most useful and practical piece of social construction that any man or woman can do for his community. Can such an opportunity present itself and not be seized upon? I cannot believe it!

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RICHER USES OF MUSIC AS RECREATION

AUGUSTUS D. ZANZIG

Director, National Music Study, Playground and Recreation Association of America

EDITORS NOTE:—The following is part of an address given at the Recreation Congress held in Louisville, Ky., October 15, 1929, and is reprinted here with the permission of the Playground and Recreation Association. Mr. Zanzig is to be chairman of the session, at our Chicago meeting, devoted to Amateur Music.

—P. J. W.

WE are faced with a new challenge. If proper and adequate leadership and support can be given, we are likely to have a development of amateur music in the homes and communities of America such as only far-seeing idealists have dreamed of. I want to describe the signs of this promise and to suggest directions in which we can work for its fulfillment. But before I do this we must agree as to what is meant by *amateur* with regard to music and how it differs from some other attitudes toward music.

Professional music-making is aimed primarily at public performance. At its best it is a blessing. We are indeed fortunate in having among us talented men and women who by devoting their lives to musical performance are capable of perfect expression of the best that has been felt and conceived in music. But at its worst it is a curse, making its followers regard wages as the main if not the sole motive for singing or playing. It is not the sole motive for singing or playing. Many a person not a professional musician has lost or given up opportunities to sing or play with others because the chorus or band or orchestra of which he or she was a member either chose or was compelled to become professional in spirit, devoting all its activity to preparing for public performances. Too many of its members lost interest because of this or else it failed to attract large enough audiences, either condition causing it to be disbanded.

On the other hand, the usual sort of community singing, such as is carried on by many luncheon clubs, is aimed primarily at mere sociability or relaxation, at placing

everybody at ease on a common level of feeling. It is not a high level, judging by the songs frequently used, but a level which probably often serves as a starting ground for admirable endeavors by the group as a whole, especially when the endeavors depend more upon sentiment than upon thinking.

True Amateur Music—making the Need

But true amateur music-making is aimed at experience of the music itself, as music. It is a kind of pioneering or adventuring in music. It is to the music lover what exploratory walks in the country are to the nature lover. The delight and refreshment of spirit that it gives never grow stale, but become richer as the years go on. It is not a mere fooling with music, though that may also have a place, and it is not the sort whose existence depends upon frequent doses of pep from a cheer-leader; but it is a kind in which there is real and lasting enthusiasm and eager striving for excellence, no matter how simple the music or elementary the skill. It also makes for sociability, but devoted to fine, substantial music, no matter how simple, it becomes a companionship of minds and spirits as well as of hearts. There is fun in it, the best kind of fun, if the leader too is an amateur, not one of those professional "treat 'em rough, tell 'em nothin'" conductors who are not leaders but pushers. And there is the joy of growth in it—growth in understanding and craftsmanship, and a realization of fine qualities and feelings in us that our workaday activities have not revealed. It may very well include public performances, for performing in public may be a delightful adventure; but it is not dependent on these for its persistence. In an essay by Daniel Gregory Mason on music in America he says that music in our communities suffers from having much froth at the top and dregs at the

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bottom but very little where the good beer ought to be. It is this absent substance that is analogous, though in one sense only, to amateur music. It is genuine and substantial.

It is well to explain this, the original meaning of amateur, because the word has come to stand for mediocrity. By an amateur we usually mean a person who is not sufficiently interested or capable to perform well. By an amateurish performance we mean a bad performance. The original meaning of the word should and can be revived, because the attitude and expressiveness of which it is the token are a way of life which becomes the more valuable as labor becomes mechanical for more and more of us, and our time for leisure increases. Leisure may mean merely freedom from outer compulsion, merely "time off"; but for the amateur it means for something, freedom for *inner*, lasting propulsions and the happiness rather than mere pleasure that these can bring. When the decks are clear, he will embark on those hours of freedom with full sail set and eager heart, bound for the port of his desire.

Now this is the attitude which will bring more and more of us to richer uses of music as recreation, providing that the proper opportunities and leadership can be offered. Given this provision there will be in each of an increasing number of cities and towns throughout the country at least one good civic chorus, a symphony orchestra and a band, and a company of amateurs presenting a good light opera now and then; and not only these, but also string quartettes and other small groups of men and women, young and old, from the shops, mills, offices and professions, singing or playing *excellent music as well as they can* as a means of recreation. It is not to be expected that everyone will be an amateur musical performer, or that anyone will give all his leisure time to music. There are too many other admirable fields in which to find good. There are proper occasions for using music as a kind of joking or fooling or merely as a social harmonizer or a physiological let-off, and there will always be an important place

for the sort of general spontaneous singing that we usually mean by community music. But the field of amateur music in the true sense is for most of us an unexplored area of human wealth in which there is more of the gold of delight to be found than in any other field of musical interest.

What evidence is there that a rich development of amateur singing and playing is possible?

The Public High Schools Give Evidence

The chief evidence is in the public high schools, where, despite all mechanical devices, thousands of boys and girls are rehearsing daily in choruses and orchestras and bands, some of which—like the Flint (Michigan) High School A Cappella Choir, and the Lincoln (Nebraska) High School Symphony Orchestra—are singing and playing the best music with amazing skill and enthusiasm. Thirty-two states have had State High School Orchestras made up of the best available high school players in the state under the direction of someone who is presumably the best leader in the State. For each of four years a National High School Orchestra has been formed, composed of, about two hundred boys and girls presenting the complete instrumentation of a modern symphony orchestra and music worthy of such an orchestra. Some of our greatest conductors have led these high school orchestras, including Gabrilowitsch, Stock, Van Hoogstraten and Walter Damrosch. Not content with school-time singing and playing, some of these boys and girls have attended summer music camps, notably the National High School Orchestra Camp in northern Michigan. Teachers College in New York, Northwestern University and the Universities of Wisconsin and Iowa have each had a new type of summer music school which is fitted as nearly as seems possible to the vital interests of such boys and girls.

What is to become of all the skill and enthusiasm when the young people have left the schools? Professional outlets for performers are now so few as to be negligible, except where the most unusually talented

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are concerned. Some of the students will become teachers of music in schools, but most of them will either enter other vocations or find jobs. The only musical outlet for them is amateur singing or playing. What opportunities and what quality of leadership does your community offer them? They will not want to sing under a cheerleader or play under a third-rate fiddler or a wind-jammer. And my experience in talking with many of those who are in the most successful and lasting orchestras makes me think that they will not want to sing or play weak, merely pretty, or otherwise inferior music. They have learned through actual experience what satisfaction there is in music at its best, and nothing less will satisfy them. At any rate, it won't satisfy them long, any more than flabby swimming or baseball playing could satisfy them.

Participation on the Increase

There is further evidence of the possibility of developing amateur music. Despite the great increase in the number of available passive amusements, there are more people engaging in golf and tennis and other games and sports, including bridge, than ever before, and many of them are amateurs in the best sense, taking delight in "improving the game." Why should not a similar attitude towards singing or playing music become more common? There never was a better sport than singing or playing in a small group, when each man has to watch his part, with eyes and ears both, as sharply as ever a man watched a ball in tennis or handball, and sometimes with even more distressing disasters if he misses. The fact that it has not commonly been regarded as a sport shows what a bad effect professionalism can have on even the best of sports, and how it can destroy for most of us even the memory of the musical delights that were common in the spacious days of Queen Elizabeth, when, to quote a book written during the period, every gentleman was expected to be able "to sing his part sure, at first sight, withall to play the same upon his Viol or the exercise of his Lute." In another

book of the period a certain character is quoted as saying, "Supper being ended, and Musick bookes (according to the custome) being brought to the table, the mistresse of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses I protested unfaindly that I could not: everyone began to wonder. Yea, some whispered to others, demanding how I was brought up." There were no concerts in those days, but the best and loveliest choral music in the world was composed then and sung in homes. Musicians call it the "Golden Age of Choral Music."

Another source of evidence is in the adult education movement. Dr. L. P. Jacks, of Manchester College, England, a leader in this movement in England, was brought to this country last spring by the American Association for Adult Education to lecture in several cities on their subject, especially with regard to education for leisure. The core of his message was that the greatest service to be rendered by adult education is the cultivation of skills: skill of the hands, skill of the mind, of the senses, and of the body, in the arts—that is, in music, drama, painting, sculpture and literature in all their branches—and in crafts. The adult education leaders in England are going on the faith that every one has capacity for some sort of skill, which, if cultivated, makes not only for greater enjoyment but also for a fine self-respect and for freedom and strength of spirit. Our greatest undeveloped natural resources, Dr. Jacks said, are the people's capacities for skill. His word will undoubtedly tend to clear the way still further in evening schools, community centers and the like for the provision of opportunities for people of all ages to learn to sing or play with skill and with a striving for excellence, no matter how simple the music need be, in choruses, orchestras, bands, and in smaller groups, as a means of recreation.

In Madison, Wis., one of the teachers in the evening school, which is conducted under the auspices of the city board of vocational education, is an excellent musician and con-

ductor whose *classes* at the evening school are the Madison Civic Chorus and the Madison Symphony Orchestra, both of which study and perform the best music. The personnel of this orchestra, listed according to vocation, is as follows: six music teachers, a book binder, nine clerks, two bond salesmen, a dentist, a housewife, seven high school students, five instrument makers, a housemaid, a laundry woman, three clothiers, a University professor, a watchmaker, two insurance agents, a station master, a drug store woman clerk, a reporter, a grocer, three machinists, a carpenter, three barbers, a realtor, three music merchants, a mail carrier, a manufacturer, a rug cleaner, an accountant, a printer, a laborer, and a minister.

According to a report of the Federal Bureau of Education, the number of grown people who attended school during the last year increased thirty percent over the number registered the year before, a growth which the Bureau ascribes to increased leisure. This seems to be another sign of increasing interest in leisure pursuits that call for active and devoted participation, such as is given in amateur music. The promise that it gives is supported by psychologists who have discovered that, contrary to common belief, the capacity to learn new skills or maintain old ones dwindles very little if at all as we grow into maturity.

How Can the Possibilities Be Fulfilled?

Evidence there is of rich possibilities. What can be done to fulfill them?

First of all, a realization is needed, especially by music teachers, of the attitude and delights of the true amateur. Evidently, despite the advances made in music in many high schools, there is a large number of music teachers and professional performers who regard amateur music-making, if they ever regard it at all, as having very little or nothing to do with their vocations. If they have ever known its delights, they have forgotten them in the stress of teaching or learning to teach or in the business, the salesmanship and the hokus-pokus of maintaining a reputation and an income as a professional musi-

cian. To the typical music teacher only trivial music is for recreation, and therefore as a teacher he has nothing to do with the promotion of recreational uses of music. All music that is at all serious in purpose or requires any skill beyond the most elementary is, in his opinion, for *education*. The best music of Bach, Beethoven, and the others of the glorious company, if used by him at all, is likely to be just grist to the mill of education or stunt material for contests or the like.

This attitude accounts largely for the fact that comparatively very few school music teachers are active or at all concerned in providing opportunities for graduates of their school musical organizations to sing or play in a worthy chorus or band or orchestra in the community outside of the schools. They are too busy and preoccupied in the limited sphere of school life to have sufficient concern about music in homes, churches, community centers, and other centers of real life. They seem to assume that, given good teaching, the young people graduating from the schools will continue outside the schools the singing or playing started inside of them. The aims and quality of school-teaching are indeed of tremendous importance, but the pressure of social habits in the world outside, of dull labor, the lure of easy, sensational amusements, and of all that passes as real life, as "the thing to do," are powerful opponents. Something more has got to be done to withstand them.

The recreation leader is the logical person to help bring about a change in the teacher's attitude and to gain his co-operation in providing or promoting satisfying amateur musical activities outside of the schools. The recreation leader's philosophy of play, which includes or should include the arts at their best, and his skill in starting and maintaining social organizations, must somehow be combined with the teacher's interest in growth and his contacts with hundreds of boys and girls, and with the good professional musician's standards of excellence in choice and performance of music, and set co-operatively to work.

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STATISTICS OF PUBLIC HIGH SCHOOLS

On permission granted by William John Cooper, Commissioner, Office of Education, United States Department of the Interior, the following statistics are reprinted from Government Bulletin, 1929, No. 35, entitled "Statistics of Public High Schools, 1927-1928", for sale by the Superintendent of Documents, Washington, D. C., at 20c the copy.

Only a part of each table is reprinted here.

Table 59.—*Students in certain studies in public high schools.*

Subject	1915		1922		1928	
	Students	Per cent of total	Students	Per cent of total	Students	Per cent of total
Total number students in schools reporting	1,165,495		2,155,460		2,896,630	
Music.....	367,188	31.50	544,764	25.27	754,245	26.04
Drawing & Art.....	266,492	22.87	317,825	14.75	538,259	18.58
Manual Training.....	130,155	11.17	226,023	10.49	361,657	12.49
Home Economics.....	27,933	3.78	150,276	12.89	477,427	16.48
Latin.....	434,925	37.32	593,086	27.52	636,592	21.98
French.....	102,516	8.80	333,162	15.46	406,012	14.02
German.....	284,292	24.39	13,918	.65	53,250	1.84
Spanish.....	31,743	2.39	242,715	11.26	273,564	9.44
Algebra.....	569,215	48.84	865,515	40.15	1,020,323	35.22
Geometry.....	309,383	26.55	488,825	22.68	573,673	19.80
Physics.....	165,854	14.23	192,380	8.93	198,402	6.85
Chemistry.....	86,031	7.38	159,413	7.40	204,694	7.07
Shorthand.....			191,901	8.90	251,631	8.69
Typewriting.....			281,524	13.06	439,379	15.17

Table 62.—*Number of public high school pupils pursuing certain studies in 1927-1928*

State	Vocal music			Instrumental music			Music studies		
	Schools reporting	Boys	Girls	Schools reporting	Boys	Girls	Schools reporting	Boys	Girls
Continental United States	4,949	252,360	354,418	3,935	77,492	55,256	444	5,113	9,606
Alabama.....	18	634	1,293	86	622	1,309			
Arizona.....	36	788	1,155	25	658	208	2	0	12
Arkansas.....	37	382	704	61	297	616	1	0	7
California.....	318	16,333	20,867	324	11,062	7,364	74	1,187	1,776
Colorado.....	88	1,908	3,412	56	1,157	675	5	77	189

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Table 62—(continued)

State	Vocal Music			Instrumental Music			Music Studies		
	Schools reporting	Boys	Girls	Schools reporting	Boys	Girls	schools reporting	Boys	Girls
Continental United States	4,949	252,360	354,418	2,935	77,492	55,256	444	5,113	9,606
Connecticut	47	2,886	4,069	16	356	129	3	99	97
Delaware	3	82	165	3	56	14			
Dist. of Columbia	13	3,509	4,796	4	159	67			
Florida	38	1,990	2,699	35	443	352	1	181	185
Georgia	23	1,529	3,097	90	262	1,278			
Idaho	58	991	1,760	47	648	467	3	21	26
Illinois	241	15,533	20,164	171	6,735	3,011	47	549	954
Indiana	346	3,487	3,100	252	3,851	3,026	16	363	522
Iowa	265	6,610	10,519	185	3,113	2,945	6	68	112
Kansas	290	5,368	7,940	187	2,693	2,517	17	70	138
Kentucky	72	1,284	2,743	78	472	955			
Louisiana	8	103	431	17	211	180			
Maine	39	1,559	3,083	20	327	208			
Maryland	81	5,591	9,831	15	230	191			
Massachusetts	201	17,412	24,152	87	2,179	1,133	14	90	461
Michigan	192	5,933	10,666	156	5,299	3,226	17	97	226
Minnesota	102	6,535	9,342	77	1,724	984	7	158	277
Mississippi	43	490	837	92	255	1,127			
Missouri	171	6,734	9,996	115	1,981	1,280	13	67	143
Montana	36	262	924	27	426	402			
Nebraska	135	3,469	5,951	84	1,379	986	3	41	86
Nevada	13	234	280	11	73	77			
New Hampshire	43	4,607	5,006	13	427	194	5	34	50
New Jersey	112	7,117	9,308	63	1,567	783	20	329	915
New Mexico	25	293	455	16	135	107			
New York	230	57,517	67,644	143	4,583	2,152	98	522	1,649
North Carolina	53	1,238	2,131	125	472	1,965	3	73	130
North Dakota	58	799	1,643	39	365	327	11	81	138
Ohio	430	25,511	31,784	322	6,569	3,220	8	38	139
Oklahoma	104	2,415	3,888	73	1,062	861	19	111	231
Oregon	45	938	1,994	77	874	604	1	0	4
Pennsylvania	379	21,537	39,813	200	6,040	3,523	20	514	622
Rhode Island	14	2,008	1,957	10	204	146			
South Carolina	14	228	422	26	101	427			
South Dakota	68	895	1,997	55	646	506	3	18	31
Tennessee	32	1,330	2,237	57	288	774			
Texas	67	1,685	3,318	76	1,013	1,243			
Utah	42	2,702	2,487	33	917	347	3	61	80
Vermont	14	419	638	6	42	30	1	0	8
Virginia	31	1,576	2,265	46	333	634	1	67	75
Washington	107	2,780	1,942	88	944	333	11	102	150
West Virginia	68	1,955	3,323	39	539	481	5	73	88
Wisconsin	78	2,800	5,238	87	3,393	1,638	5	22	77
Wyoming	21	374	952	20	310	234	1	0	8
<i>Outlying parts of the United States</i>									
Alaska	4	16	67	4	51	20	1	23	7
Canal Zone	1	30	35	1	6	5			
Hawaii	6	274	255	1	135	65			
Philippine Islands	2	102	139	2	30	0			
Porto Rico	2	120	116	3	10	21			
Virgin Islands	1	3	4						

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THE CHICAGO PROGRAM

SECOND BIENNIAL MEETING
MUSIC SUPERVISORS NATIONAL CONFERENCEChicago, Illinois, March 23-28, 1930
Headquarters—Stevens Hotel

SATURDAY—MARCH 22

10:00 A. M. Meeting of the National Research Council of Music Education, Edward Bailey Birge, Chairman

SUNDAY—MARCH 23

10:00 A. M. Registration—Fifth Floor, Stevens Hotel

Meeting of the National Research Council of Music Education

4:00 P. M. Concert at the University of Chicago Chapel by The University of Chicago Choir, Mack Evans, Director

8:30 P. M. Concert by Paulist Choristers of Chicago, Father O'Malley, Conductor; Grand Ball Room, Stevens Hotel

10:30 P. M. Hymn singing in the Lobby: Ray Gafney, Kansas City, Mo., Director.

MONDAY—MARCH 24

8:00 A. M. Registration, Fifth Floor, Stevens Hotel

9:30 A. M. Formal Opening of Conference, Grand Ball Room, Paul J. Weaver, Second Vice-President, Presiding

Program: Northwestern University Glee Clubs, Glenn Bainum, Director

Address of Welcome: William J. Bogan, Superintendent of Schools, Chicago

Response: Karl W. Gehrrens, Oberlin, Ohio

President's Address: "Public School Music Comes of Age", Mabelle Glenn, Kansas City, Missouri

"Musical Education and the Development of Personality", Dr. Harold Rugg, Columbia University, New York City

12:30 P. M. Luncheon: Officers and Board of Directors.

2:00 P. M. Formal Session, Grand Ball Room, Peter W. Dykema, Columbia University, New York City, Presiding

Program: A Cappella Chorus, Nicholas Senn High School, Chicago; Noble Cain, Director

Vice-President's Address: "Let There be Light", George H. Gartlan, New York City

"Music and American Culture", Dr. Edward Howard Griggs

"What is Real in Music?", Eugene Stinson, Music Editor, Chicago Daily News.

8:00 P. M. Band Demonstration, Dr. Victor L. F. Rebmann, Chairman; Auditorium Theatre

10:00 P. M. Reception and Dance, Grand Ball Room, Stevens Hotel; given by the In and About Chicago Music Supervisors Club, Harris Vail, President, to members of the National Conference.

10:30 P. M. Singing in the Lobby: Alfred Spouse, Rochester, New York, Director

TUESDAY—MARCH 25

9:30 A. M. Sectional Meetings

A. AMATEUR MUSIC—Grand Ball Room, Stevens Hotel; A. D. Zanzig, Chairman; General Topic—"The Challenge of the New Conditions for Music Inside and Outside of Schools."

"Present and Future of Musical Performance as a Vocation", Joseph N. Weber, President of American Federation of Musicians

"Music in Settlements, Community Centers and Settlement Music Schools with its Bearing on Purposes and Methods of Public School Music", Mrs. Frances Elwee McFarland, New York City; Director of Music Division of the National Federation of Settlements

"Developments in Choral Music Which Have Been or Can be Made Possible in Schools, Churches and Communities", Dean Peter C. Lutkin, Northwestern University

Music: Girls Glee Club of the Roycemore School, Evanston; Mrs. Caroline W. Kohl-saat, Teacher.

"Possibilities for a Rich Development of Chamber Music in Schools and Homes", Burnet C. Tuthill, Cincinnati Conservatory of Music

Summarization of Discussions: Edgar B. Gordon, University of Wisconsin, Madison, Wisconsin

B. INSTRUMENTAL CLASS TEACHING—Eighth Street Theatre (Enter through north door of Grand Ball Room); Rudolph Ganz, Chairman

Music: Grammar School Orchestra, Wilmette, Illinois; Catherine Granquist Wagner, Director

Demonstration: Piano Class Teaching in the Chicago Public Schools

Technique.....Mrs. Helen Franklin, teacher

Harmonic Development.....Miss Marie McDonagh, teacher

Interpretation.....Mrs. Blanche H. Zehner, teacher

"Making the Piano Sing and Swing", Guy Maier, University of Michigan, Ann Arbor

"Ear Training in Piano Teaching", Elizabeth Newman, New York City

C. TEACHERS COLLEGE SECTION—South Ball Room, Third Floor, Stevens Hotel

Howard Hanson, Director of Music, Eastman School, Rochester, New York, Chairman

General Topic—"The Status of the Training of Teachers and Supervisors of Music"

Music: Double Male Quartet, State Teachers College, Moorehead, Minnesota, Daniel L. Preston, Director

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John W. Beattie, Northwestern University, Evanston

"The Need of Teaching and Administrative Ability with Suggestions as to how this is to be Guaranteed", Peter W. Dykema, Columbia University, New York

12:15 P. M. Music Appreciation Luncheon—North Ball Room, Stevens Hotel; Alice Keith, Chairman; M. Claude Rosenberry, Toast-master

2:15 P. M. General Session—Grand Ball Room, Stevens Hotel; Ada Bicking, Presiding
Music: National High School Orchestra, directed by Walter Damrosch (Broadcast N. B. C. Network.)

"Stimulating Music Appreciation Through Radio", Dr. Walter Damrosch

Music: A Cappella Choir, Flint Central High School, Jacob Evanson, Director

"An International Movement in Musical Education—Is it Possible?", Percy A. Scholes, Montreux, Switzerland

6:15 P. M. Sectional Conference Dinners; Sinfonia Dinner and Initiation

8:30 P. M. Program: Auditorium Theatre; All Chicago High School Chorus and All Chicago High School Orchestra; Conductors: Dr. J. Lewis Browne and Oscar W. Anderson

10:30 P. M. Singing in the Lobby: Dr. Ernest G. Hesser, Indianapolis, Indiana, Director

WEDNESDAY—MARCH 26

7:30 A. M. Founders Breakfast—North Ball Room, Stevens Hotel

9:00 A. M. Sectional Meetings

A. JUNIOR HIGH SCHOOL—Grand Ball Room, Stevens Hotel; M. Claude Rosenberry, Presiding

Music: Chorus of 7th and 8th grade boys from Haven School, Evanston, Illinois; Mary Kieff, Director

Lesson in Music Discrimination taught by Sadie Rafferty, Chairman of Committee on Junior High School Music Appreciation; Class from Wilmette, Illinois, Mrs. Herbert Clark, teacher; Mrs. Stella Maher, Supervisor

Music: Junior High School Boys Chorus from the Chicago Schools

"Some Fundamental Principles of Musical Instruction", Dr. James L. Mursell, Lawrence College, Appleton, Wisconsin

B. COLLEGE MUSIC—South Ball Room, third floor, Stevens Hotel; Paul J. Weaver, Presiding

"The Function of the College Music Department", Paul J. Weaver, Cornell University

"Articulation of High School and College Curricula", Dean H. L. Butler, Syracuse University, President of the National Association of Schools of Music

"Types of College Curricula and their Appropriate Degrees", Dean Charles H. Mills, University of Wisconsin

"What Does a College Graduate Know about Music?", Mrs. Ruth Haller Ottaway, Port Huron, Michigan, President of the National Federation of Music Clubs

10:30 A. M. Business Meeting—Grand Ball Room, Stevens Hotel

Report of Committee on Business Administration

Report of Nominating Committee

Election of Officers

12:15 P. M. Luncheon, Stevens Hotel, Alumni and students of Cincinnati Conservatory of Music

2:15 P. M. Concert: Orchestra Hall; The Chicago Symphony Orchestra, Dr. Frederick Stock, Conductor

(Any active or contributing member of the conference, on application in the treasurer's office, fifth floor, will be given a reserved seat check for this concert. Seats will be held until two o'clock, at which time any active member will be admitted to unoccupied space)

8:30 P. M. Concert: Auditorium Theatre; National High School Orchestra; Conductors, Henry K. Hadley and Joseph E. Maddy; Soloist, John Erskine (Broadcast N. B. C. Network.)

(This program will be repeated Thursday evening at the Auditorium with one change, the soloist: Guy Maier will play Liszt's E♭ major concerto. Conference members who are unable to gain admittance to the Wednesday evening concert will be admitted to the balcony Thursday evening on presentation of their National High School Orchestra concert tickets given them with membership cards. The proceeds of the Thursday evening concert will be used to award scholarships to the National High School Band and Orchestra Camp to members of this National High School Orchestra.)

10:30 P. M. Singing in the Lobby: George Oscar Bowen, Tulsa, Oklahoma, Director

THURSDAY—MARCH 27

7:45 A. M. Breakfast, Oak Room, Stevens Hotel, State Directors of Music Education

9:30 A. M. Sectional Meetings

A. ELEMENTARY SCHOOL SECTION—Grand Ball Room, Stevens Hotel, Grace V. Wilson, Presiding

Music: Chorus from the intermediate grades of the Chicago Public Schools directed by Miss Mary Dooley

"The Principal in Music", Hobart Sommers, Principal of Chase School, Chicago

Demonstration: Sight singing class of sixth grade pupils from Evanston taught by Alice Magnusson

Demonstration: Active listening with a class from Glencoe, Elizabeth Schrock, Supervisor, taught by May Knight Sidell, Santa Monica, California

"Concerts for Children", Guy Maier, Concert Pianist

"New Phases of Music Education", Russell V. Morgan, Director of Music, Cleveland, Ohio

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B. HIGH SCHOOL SECTION—Eighth Street Theatre; George L. Lindsay, Director of Music, Philadelphia, Presiding

Music: Boys' Chorus from Linblom High School, Chicago; Leroy Wetzel, Director
 Harmony Demonstration: Class from Bloomington, Illinois, Frances Kessler, teacher.
 Lesson taught by Miss Julia Howell, University of Southern California, Los Angeles.
 Presenting a new harmonic problem: Mr. Vincent Jones, New York University
 Practical Demonstration of the Development of the Singing Voice: Frantz Proschowski, Chicago

Choral Directing: Edgar Nelson, Director of the Apollo Club, Chicago

Demonstration: High School Voice Class taught by Alfred Spouse, Rochester, New York
 "Factors of Musical Appeal and Responses of Pupils to Them", Dr. Will Earhart, Director of Music, Pittsburgh

- 1:30 P. M. General Session—Grand Ball Room, Stevens Hotel; Dr. Frances Elliott Clark, Presiding
 National High School Chorus will be heard from W. M. A. Q. in the School of the Air Program
 Music: The Glenville High School Choral Club, Cleveland, Ohio; Griffith J. Jones, Director
 "Man or Machine Made Music", W. Otto Miessner, Chicago, Illinois
 "Music for the Fun of it", Eric T. Clarke, Managing Director of National Music League, New York City
 "An Integrating Center for the Rural School Home", Helen Hay Heyl, New York State Department
- 7:00 P. M. Formal Banquet: Grand Ball Room, Stevens Hotel; Music by Emilio De Gogorza, Baritone
 "De-centralizing our Musics", Dr. John Erskine, President of Juilliard School of Music, New York City
- 10:30 P. M. Singing in the Lobby: Albert Edmund Brown, Ithaca, New York, Director

FRIDAY—MARCH 28

- 9:00 A. M. General Session—Grand Ball Room, Stevens Hotel; J. Tatian Roach, President, Music Education Exhibitors Association, Chairman
 Music: High School Mixed Chorus from New Trier Township High School, Winnetka, Illinois; Mrs. Marian Cotton, Director
 "The Publisher's Contribution to School Music Education", Carl Engel, President of G. Schirmer
 "The Radio's Contribution to School Music Education", B. H. Barrow, Broadcasting Director of the Department of Education, State of Ohio
 "The Phonograph as a Preparation for Symphonic Appreciation", Edith Rhetts, Educational Director, Detroit Symphony Orchestra
 "The Instrument in Public School Music", Alfred L. Smith, Executive Vice-President of C. G. Conn, Ltd.
 "The Piano in the Public Schools", C. M. Tremaine, Director of the National Bureau for the Advancement of Music
 "The Rhythm Orchestra in Instrumental Development", Mrs. Grace Drysdale of the Drysdale School Service Company
- 10:30 A. M. Business Meeting
 Committee Reports:
 Report of Committee on Vocal Affairs, Ernest G. Hesser, Indianapolis, Chairman
 Singing during Pre-adolescence—Laura Bryant, Ithaca
 Singing during Adolescence—E. Jane Wisenall, Cincinnati
 Singing by Mature Voices—Alfred Spouse, Rochester
 Senior High School Ensemble Singing—R. Lee Osburn, Maywood
 Report of Committee on Music Appreciation—Alice Keith, New York City, Chairman
 Elementary Grades—Mrs. Lenore Coffin, Indianapolis
 Junior High School—Sadie Rafferty, Evanston
 Senior High School—Edith Rhetts, Detroit
 Concerts in the Schools—Margaret Lowry, Kansas City
 Radio Concerts—Alice Keith, New York City
 Report of Committee on Instrumental Affairs, Joseph E. Maddy, Ann Arbor, Chairman
 Report of the National Research Council of Music Education, Edward Bailey Birge, Indiana State University, Chairman
 Report of the Journal Editor, Paul J. Weaver, Ithaca, New York
 Report of the Treasurer, Frank E. Percival, Stevens Point, Wisconsin
- 2:00 P. M. General Session—Grand Ball Room, Stevens Hotel
 Music: Chorus from Central High School, Omaha, Nebraska; Mrs. Carroll Pitts, Director
 "Competition Festivals in Great Britain", Hubert Foss, London
 "Participation in the World's Great Music", Dr. E. J. Stringham, Columbia University, New York City
 Concert by artists from the National Music League. (These artists have given a series of concerts for children throughout the east.)
 Catherine Wade-Smith, violinist
 Donald McGill, baritone
 Sanford Schlusell, pianist
- 8:30 P. M. Concert—Auditorium Theatre; National High School Chorus, Frederick Alexander, Guest Conductor; Hollis Dann, Conductor
- 10:30 P. M. Singing in the Lobby: Paul J. Weaver, Ithaca, New York, Director

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259—Twelve Grey Dwarfs (Andante Symphony in G) Haydn—10
260—Honey Mine (Lullaby) Mack—12
261—In A Bed Of Brown Leaves (Cradle Song) Brahms—10
262—Edelweiss (Pure as Snow) Lange—10
263—The Meadow (Mignon Gavotte) Thomas—10
264—Lo, Where The Pale Night (Stradella) Flotow—10
265—Just Like Me (Humorous) O'Hare—12
266—Sing Till The Clouds Roll By (Jolly Brothers) Volstedt—10
267—Faint Not, Though Dark Thy Way (Samson and Delilah) Saint-Saens—10
268—The Morn Breaks Fair (Athalie) Mendelssohn—10
269—Thru' All The Land (March Romaine) Gounod—10
270—Arkansaw Traveler (Humorous Paraphrase) O'Hare—10
271—A Song Of India Rimsky-Korsakoff—10
272—Volga Boatmen's Song (Russian Folk-song) Rimsky-Korsakoff—10
273—Song Of The Storm (Caliph of Bagdad) Boieldieu—10
274—Curfew (Orpheus) Offenbach—10
275—March Wind (Olivette) Audran—10
276—Swinging (Roses from the South) Strauss—10
277—Woodland Night (Pique Danc) Von Suppe—10
278—Pomona (Negro Folk Song) O'Hare—10
279—Whispering Hope Hawthorne—10
280—Turning Whirling (La Fille de Madame Angot) Lecocq—10
281—Humming Song Schumann—10
282—Dutch Dolls Otterle—10
283—Can't Yo' Ketch Dat Squirl (Negro Children's Folk Song) O'Hare—10
284—Night Shadows Falling (Andantino) Lemare—10
285—Songs My Mother Taught Me (Gipsy Melody) Dvorak—10
286—A Life on the Ocean Wave Russell—10
287—The Robin's Return Fisher—12
288—Rose of Allandale Nelson—10
289—When the Band Strikes Up (A La Francaise-A Frangesa March) Costa—12
290—Mary of Argyle Nelson—10
291—Little Star (Estrellita) Ponce—10
292—The Other Side the Hill Burnet-Emery—12
293—Serenade (She Sleeps My Lady Sleeps) Longfellow-Emery—12
294—Friends, Tried and True (Souvenir) Drdla—12
295—Flower Song (Faust) Gounod—10
296—The Nightingale's Song Zeller—10
297—The Tin Grenadiers (Toy Soldiers March) Tschaiakowsky—10
298—The Swallow (La Golondrina) Serradell—10
299—My Evening Star (Cielito Lindo) Santos—10
300—'Tis A Wild and Merry Dance (Kuyawiak-Polish Dance) Wieniawski—10
301—The Black Brigade (Salut a Pesth-Hungarian March) Kowalski—10

THREE-PART CHORALS

for

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Arranged By CHRISTOPHER O'HARE

- 533—Volga Boatmen's Song (Russian-Folk-song)—10
534—Song of The Storm (The Caliph of Bagdad) Boieldieu—10
535—Curfew (Orpheus) Offenbach—10
536—March Wind (Olivette) Audran—10
537—Swinging (Roses from the South) Strauss—10
538—Woodland Night (Pique Danc) Von Suppe—10
539—Pomona (Negro Folk Song) O'Hare—10
540—Whispering Hope Hawthorne—10
541—Big Ben Pontet—10
542—The Monarch of The Woods Cherry—10
543—The Midshipmite Adams—10
544—Let Our Torches (Chimes of Normandy) Planquette—10
545—Gipsy John Clay—10
546—Night Shadows Falling (Andantino) Lemare—10
547—Songs My Mother Taught Me (Gipsy Melody) Dvorak—10
548—I'll Sing Thee Songs of Araby Clay—10
549—A Life on the Ocean Wave Russell—10
550—When the Band Strikes Up (A La Francaise-A Frangesa March) Costa—12
551—The Swallow (La Golondrina) Serradell—10
552—Bedouin Love Song Pinault—10
553—My Evening Star (Cielito Lindo) Santos—10

THREE-PART CHORALS

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- 901—A Life On The Ocean Wave Russell—10
902—The Robin's Return Fisher—10
903—When The Band Strikes Up (A La Francaise-A Frangesa March) Costa—12
904—Wind On The Hill O'Hare—12
905—Glory Of The Dawn O'Hare—12
906—Morning (Peer Gynt Suite) Grieg—12
907—Sing Till The Clouds Roll By (Jolly Brothers) Volstedt—10
908—Marcheta (Mexican Serenade) Schertzing—12
909—Over The Waves (Sobre Las Olas) Rosas—12
910—The Morn Breaks Fair (Athalie) Mendelssohn—10
911—Blue Birds Their Songs Are Swelling (Op. 39 No. 23) Tschaiakowsky—10
912—Night Shadows Falling (Andantino) Lemare—10
913—The Flatterer Chaminade—10
914—Faint Not, Though Dark Thy Way (Samson and Delilah) Saint-Saens—10
915—Little Star (Estrellita) Ponce—10
916—Friends, Tried and True (Souvenir) Drdla—12
917—The Tin Grenadiers (Toy Soldiers March) Tschaiakowsky—10
918—Flower Song (Faust) Gounod—10
919—The Nightingale's Song Zeller—10
920—My Evening Star (Cielito Lindo) Santos—10
921—Serenade to Vida Guiterman-Emery—12

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The plan to have the audience of supervisors sing three numbers without rehearsal at the National High School Chorus concert has aroused widespread interest. Several of the leading New York newspapers and papers in many other cities have commented upon the undertaking. A decided curiosity is evident as to what is going to happen.

My own feeling is that the voices and the singing experience of the audience will be entirely adequate, and that a brilliant success is possible. Success, however, depends upon three conditions. (1) *Each singer must thoroughly know the music.* A large number are memorizing the music. This is the ideal preparation. The High School Chorus is memorizing *fourteen* numbers; Why not prove to them that we can memorize *three* numbers? (2) *The singing sections of the audience must be seated in parts* (singing "The Hallelujah" makes this imperative). (3) *Every supervisor must watch the conductor all the time.* An artistic rendition demands subtle but almost constant variations of tempo. Failure to follow the conductor

with the eye will surely bring disaster because of the long distances between the singers and the stage.

This unique project is a challenge to the supervisors of America. A real success would bring increased prestige, very valuable publicity and much favorable comment. No other audience, at least in this country, could possibly succeed with it. We cannot afford any result excepting unqualified success—perfect attack by all parts, absolute unanimity and a tremendously thrilling emotional appeal.

Let us prove to our guests in the audience and to the Chorus on the stage that we can follow perfectly, even under adverse conditions.

All three numbers are in the *New Green Book*. The publishers, C. C. Birchard & Company, 221 Columbus Avenue, Boston, Massachusetts, assure me that the book will be ready March 1. The price is 25 cents.

The second half of the program will be broadcast at 9:30 P.M. Central Standard time, over N. B. C. and National chain (the blue network). The broadcasting is made possible through the courtesy of the National Broadcasting Company.

SINGING DURING PRE-ADOLESCENCE

EDITOR'S NOTE:—The reports of two sub-committees are presented herewith—Singing During Pre-Adolescence, and Singing During Adolescence. The report of the sub-committee on Singing by Mature Voices was printed in the February, 1930, issue of the Journal. The report of the sub-committee on Senior High School Ensemble Singing was printed in the December, 1929, issue of the Journal. These four reports will be presented to the Conference and recommended for adoption at the Chicago meeting.—E. G. H.

REPORT OF THE SUB-COMMITTEE

LAURA BRYANT, *Chairman, Ithaca, N. Y.*

THE vocal problem for the pre-adolescent period of childhood is simple. Physiologically there is just one voice before adolescence. Except in rare and isolated cases, usually abnormal, the singing voice

of the child at this stage is soprano, and should be treated as such with no variation. Training of the singing voice can be made only along the lines of freedom of production, purity and beauty of tone. "Voice

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training cannot be attempted, but voice destruction can be prevented." (The Child Voice in Singing—Howard). The care of children's voices is a sacred trust and should be regarded as such.

As all singing should be beautiful, the aim should be to attain this beauty through natural freedom, which alone will give the pure, true, lyric quality. Any forcing of forte effects should be avoided. The best way to secure volume is through numbers. The natural voice of the average child is not loud; nor is there any beauty in loudness of tone unless it is free, unstrained. The child voice should be like the child nature and emotions, undeveloped to any depth. Lightness marks his feelings—lightly happy, lightly sorrowful. All else should be deferred until physical and emotional development is greater.

Tone Quality: The teacher must have a standard, an ideal, a clear cut mental concept of pure tone and convey this ideal to the children. In every class will be found at least a few naturally beautiful voices that can be used as models for imitation. Beginning in the kindergarten both good and bad vocal habits will be found throughout the grades; the good will be marked by freedom, and easy natural production; the bad will be marked by hoarseness, unpleasant quality, strained neck, throat, jaw and tongue muscles. Sometimes entire absence of such tension may be obtained through a clearer understanding. A playful game that gives the desired freedom may be employed.

Cause the class to laugh heartily; then show a free, relaxed jaw. Or have the class stand and shake the hands vigorously until complete freedom is obtained.

Individual work with bad cases is essential. Appeal should be made through the imagination as well as through example.

Technical terms should be avoided.

Too much may be said about soft tones. A soft tone may be as badly produced as a loud tone. Freedom is a better watchword.

Examples of good tone quality should be constantly heard by the children.

Diction: Training in diction should begin with the first song. Some very general suggestion may be given that will modify quickly the roughest sort of singing, such as the emphasis of the sound vowels "o" and "oo"; avoidance of the thin "a", as in "at", prolonging of vowel sounds. This last may be best given by example.

A semi-dropping of the final "r" alone will work magic, taking away much of the throaty, guttural quality so unpleasant to hear. This can be done best through the songs in use. An example affording abundant opportunity for practice occurs in a much used Christmas Carol:

See amid the winters snow (winte(r)s)
Born for us on earth below (bo(r)n, fo(r),
ea(r)th)
See the tender Lamb appears (tende(r),
appea(r)s)
Promised from eternal years. (ete(r)nal,
yea(r)s)

Write the offending words on the blackboard, crossing out the r's. This will eliminate only enough of the r to get the desired effect—not enough to give an unnatural or affected quality.

Monotones: The curing of monotones should begin in the kindergarten and continue throughout the lower grades. Sometimes more than 50% of the children entering school at the age of five or six cannot match tones. A larger percentage cannot carry a tune; in fact, only a small number can be placed in the singing group at the beginning of school. This fact necessitates at least two working groups—*Listeners and Singers*.

Working on the theory that all normal children can be taught to sing and with good tone, this classification or grouping may be used in the kindergarten, first and second grades. Daily individual work with the members of the listening group will clear up in a few months all but the most aggravated cases. At the end of a ten months school year, if this plan is conscientiously carried out, at least 95% of any class may be placed in the singing group. (There are occasion-

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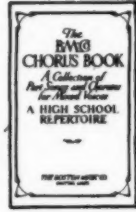
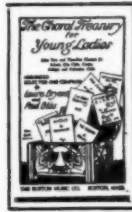
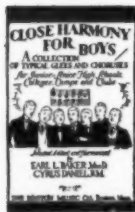
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ally children who persist thru the second grade or higher, but the teachers should also persist).

The class should be able to sing in tune and with easy natural tone quality from fifty to one hundred little songs—not a bad repertoire with which to start a musical career.

Independence in Singing: Independence in singing should be insisted upon from the start. At no time should the teacher sing with the pupils; nor should the piano be relied upon to help the class or individual "carry the tune." Neither procedure is helpful to the child at any stage of his vocal or tonal development. Individual singing of songs should be fostered among the pupils of the singers' division. The ability to sing, correctly and in tune, not only affords pleasure to the child, but leads him into an appreciation of what is good in singing as surely as does the listening lesson.

Boy Choirs: Beginning with the age of seven or eight and continuing until the approach of adolescence there is a natural growth of vocal power resulting in an increased brilliance of tone, especially among boys. Special organizations of boys at this age may be very helpful in setting higher standards of tone quality and artistic singing. A boy choir of carefully selected and well trained voices is an asset to the school and to the community.

Material: Use of suitable song material is the most important aid in securing satisfactory results. The song should make a dis-

tinct appeal to the child. Both text and music should have an atmosphere which is intensely interesting, often fascinating to the child. Real interest eliminates self-consciousness, minimizes physical effort, and induces freedom and happiness, all of which makes for better tone quality.

The compass and general pitch of the songs have an enormous influence upon the tone quality—greater than any other one factor. It is comparatively easy to maintain the light, head tone in songs correctly pitched, and exceedingly difficult to avoid the lower thick, "chest" tone and the many bad vocal habits resulting when using songs in which the pitch is generally low. Songs which can be represented "on the staff" represent the proper compass for little children. However, songs which begin above the middle of the staff and lie mostly in the middle and upper part of the compass are more favorable to good tone production. Songs which begin low, and are pitched generally low, encourage bad tone quality. For older children the compass may safely be extended to the line below and the space above the staff.

The tempo of the songs is all-important. No song can be successfully sung when the tempo is much too slow or too fast. Songs for little children should be short; interest lags if the song is too long. A great deal may be learned by observing good English teachers, their methods and material, the type of literature, length of stories and general procedure. The study of a language is closely akin to the study of music.

SINGING DURING ADOLESCENCE

REPORT OF THE SUB-COMMITTEE

E. JANE WISENALL, *Chairman*, Cincinnati, Ohio

THE junior high school age, or adolescent period, is a time of rapid physical growth with corresponding mental and physical lassitude. This period marks the maturing of the child into young manhood and young womanhood, and is accompanied by changes in the mental life, as radical as

those manifested in the physical life. The emotions dominate the individual; in fact, the whole significance of adolescence is emotional; strong social, moral and religious convictions are prominent characteristics.

Vocally, the junior high school presents more diverse problems than any other

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division of our public school organization. Its student body includes girls with unchanged and maturing voices; likewise, boys with unchanged and changing voices. Each group demands different treatment for its proper development. Therefore, this committee recommends the segregation of girls and boys in the music classes. Such a division permits also that choice and presentation of material which is particularly adapted to each group.

The physiological reason underlying the change of voice is the fact that during adolescence the vocal cords of the boy grow to twice their childhood length, resulting in the drop in pitch of an octave. The vocal cords of the girl grow too, but in less degree; and the process of change does not involve the marked lowering in pitch so apparent in the boy's voice. But there are other noticeable symptoms: the voice is less flexible than before, due to the growth and development of the larynx; the vocal range increases both downward and upward; and there is more body to the tone. The utmost care must be exercised to shield the changing voice of the girl. All straining and forcing of the voice should be avoided.

The voices of the boys should be tested frequently, and, regardless of balance, the boys should be assigned to the part which is most comfortable for them to sing. A boy may be a soprano in September; by Thanksgiving he may have to be shifted to the second soprano part; perhaps by Christmas, he may find himself an alto; and he may finish the year singing a lusty bass. If the shift from part to part is made in accordance with the results of careful voice-testing, the boy may sing through the entire period of mutation without the slightest injury to his vocal cords and without a noticeable break in his voice.

Too much emphasis can hardly be placed on the fact that a re-classification of the voices of both boys and girls from time to time is absolutely necessary to protect their growing voices. The practice of placing either boys or girls on a part because they

carry it well, or for the sake of tonal balance, may result in serious or permanent injury to their vocal apparatus. The placing of students in classes where the best results may be obtained is always a problem in highly organized schools; but much may be done with the help of a principal who understands the music problem of the junior high school and is sympathetic toward it.

PRACTICAL SUGGESTIONS

Equipment of Teacher. The teacher in charge of vocal work in the junior high school must be a voice specialist. He must be more than a trained singer, or teacher of singing to adults. He must understand physiologically both the child and the adolescent voice, and be acquainted with the proper procedure for their training. He must know how to classify children's voices properly. His musicianship must be broad and sound. He must understand the psychology of adolescence and be sanely interested in boys and girls. He must possess to a marked degree the power of happy leadership.

Classification of Voices. The voice parts during adolescence are usually designated as follows: *soprano, second soprano, alto and boy bass*. The range of these voices may vary somewhat, but it is generally conceded that the following ranges are typical: soprano, from middle *C* to *G* above the treble staff; second soprano, from middle *C* to *F*, fifth line; alto from *A flat* or an occasional *G* below middle *C* to *D* fourth line; boy bass, from *A* first space of the bass staff to *D* and an occasional *E flat* above middle *C*.

In differentiating between alto and soprano voices, the quality must also be taken into consideration. A light, lyric quality is indicative of soprano, though it may appear in a voice of restricted or undeveloped upper range. On the other hand, fuller tones (found only among older girls) indicate an alto tendency, even though the lower vocal range may be limited.

Huskiness in the upper tones and a disinclination to sing them, is an indication of

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the approaching voice change in the boy. As his voice gradually loses the upper tones, he should be placed in the next lower part; i.e., from soprano to second, then alto, then boy bass. But he should not be placed in the last named group until his speaking voice reveals the heavier, mature qualities.

Particular care should be given to the alto part. Real alto voices are seldom found among the girls in the junior high school. The real alto voices are mature voices and therefore possessed by girls seventeen or eighteen years of age or older. Boys can sing the alto part for only a very limited time during adolescence, as the voice gradually drops from the child voice to the boy bass. It is absolutely a mistake permanently to classify as alto any voice in the junior high school excepting that of an occasional girl much over age. Usually, the wise procedure is to change parts, rather than to assign voices to the alto part permanently.

Relaxation. Relaxation of all of the muscles of the body and most especially of those of the face, mouth and throat, is the prerequisite for correct tone production. Tenseness and rigidity must be carefully guarded against. However, mere passivity must not be accepted as synonymous with relaxation in the sense in which the latter is used in vocal instruction. Composure, mental and physical, is a good explanatory term for relaxation; it is an active, not a passive, state.

Posture. Correct posture is erect and alert, but not tense. When the pupil is standing the weight of the body should be balanced on the balls of the feet. When he is sitting, both feet should be on the floor, the back not touching the seat or chair. In both standing and sitting positions, the chest should remain active (raised) during singing.

Breathing. The process of breathing should be natural and easy, never strained. Correct, deep breathing necessitates expansion and relaxation all around the waist line; it does not necessitate the raising of the shoulders. The chest should remain active during both inhaling and exhaling. Breath

control, a necessary acquisition for singers, implies a muscular regulation of the speed of exhaling. Several minutes at the beginning of the music lesson, devoted to breathing exercises similar to the following, will be helpful in developing breath control:

1. Inhale slowly, expanding all around the waist line.
2. Hold breath—eight counts.
3. Exhale—eight counts.

The third step may be varied by having the class hum or sing some vowel on a given pitch, during exhalation.

The practice of singing increasingly long phrases with one breath is another aid to breath control.

Phrasing. Good breath control is necessary in order to phrase correctly. Correct phrasing is determined not so much by the meaning of the text as by the melodic structure, the musical phrase being the one to be considered. Its flow should be uninterrupted.

Tone Quality. The tone quality of all voices during the adolescent age should be unforced, light and free. While greater resonance and power and color are possible during this period than during pre-adolescence, great care must be exercised that the sopranos do not force their high tones, and the boy basses their low tones. Altos must be particularly watched in order to prevent the forcing of all of their tones; for this is the common practice among adolescent altos, resulting in hard, tight, unmusical singing. No attempt should be made in the junior high school to approach the fullness and power of tone possible in senior high school groups.

Part Singing. While the unison song is valuable and indispensable, yet the junior high school is the place where clean part singing is not only a worthy aim, but a necessary vehicle for the expression on the part of the students of their innate love of harmony. It provides also a desirable foundation for successful high school music. Singing in three parts—either three un-

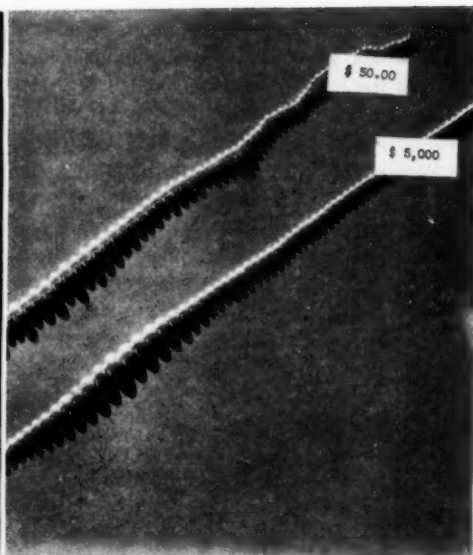
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changed voices or soprano, alto, bass—is practical in most junior high schools. Four part singing is not always practical, but it is possible in situations where a great many low alto and changed voices are found.

Chording in two, three, and four parts from oral dictation, blackboard or printed page, is good harmonic practice to precede the introduction of part singing. Sounds are also helpful in providing harmonic experience. If at all possible, part songs should be read (or learned) at least two parts simultaneously; that is, if the altos can read their part, the teacher, or another section (perhaps sopranos) should sing their part at the same time, thus creating harmony from the very start; or the bases and the sopranos might learn their parts together. This is a much more economical way, in point of time, and provides interesting harmonic experience.

Diction. The problems of diction are so varied and numerous that they cannot all be enumerated in a report of this kind. The most common errors may be grouped under three headings,—

1. Those dealing with consonants.
2. Those dealing with suffixes.
3. Those dealing with diphthongal sounds.
 1. a. Of all the consonants, final r is the most flagrant offender. Instead of being vocalized, which gives a hard unmusical ending to the word, r should form the vanishing sound of the preceding vowel; as for example, in water (pronounce watah); winter (pronounce wintah); river (pronounce rivah).
 - b. Initial consonants should be stressed. They are valuable in placing the tone forward. This is particularly true of M, N, and K.
2. Suffixes containing short i and short e demand particular attention. Examples: witness; spirit; tempest; presence, etc.
3. In the singing of diphthongs the first component vowel sound should be sustained, the second forming the vanishing sound. Long i (consisting of ah and i) is

most frequently mispronounced in singing. The ah should be held, the i being the vanishing sound.

Selection of Material. The following form requisites should be kept in mind in selecting music for the junior high school:

1. Music and text must be worthy.
2. The music must be suited in range and structure to the vocal capacity of the students.
3. The selection must be interesting to adolescents.
4. Instrumental arrangements should be taboo.

Only worthy music should have a legitimate place in the public schools; for, whether it be generally conceded or not, it is the public schools which must establish the musical standards of the future and keep intact the heritage of the past. The time devoted to music in the schools is at best so limited that no really conscientious teacher can afford to waste a moment of it on poor material.

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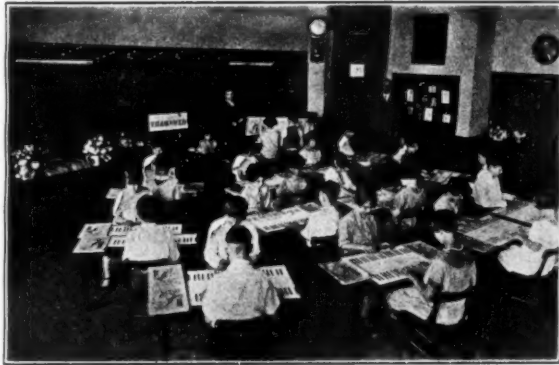
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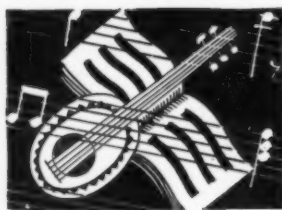
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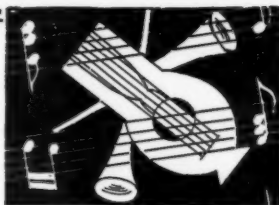
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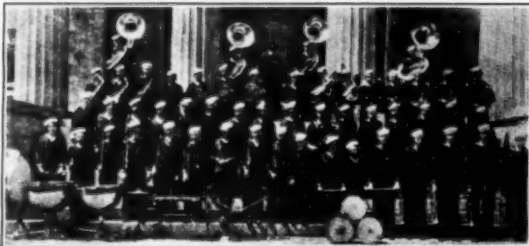
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The Band Demonstration Monday evening is a new feature of the Conference. You will see and hear the outstanding band conductors of America, working with a great symphonic band of 300 players comprising the high school bands from Senn High School, Chicago, Emerson High School of Gary, and the Hammond High School. You will hear the 1930 contest selections directed by Captain Gish, Prof. Harding and possibly John Philip Sousa.

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booklets and trace the records of a few organizations through several years. The national winners are invariably those who have participated in several contests—veterans, why? Because the contest, in spite of its weaknesses, is by far the greatest stimulant to higher ideals and better organization than anything ever yet devised.

"Poor sports" dislike contests, after losing once. The poor sports are always the directors—never the students. The good sport gains more by losing than by winning, for he gains the wholehearted support of his entire group for a full year.

The greatest weakness of the contest is the "crowd back home" who are not good sports. It takes real leadership to build up the morale of the home folks so they can countenance defeat and realize the benefit gained by failure to win. Are you a real leader? Are you teaching citizenship AND music, or just music? If you cannot teach both you should enter some less important field.

LET'S START A MUSIC CAMP

Some years ago real estate was a thriving business for a limited number of brokers in a certain Western city. The prospects of success led many others to enter the field until within a few years nearly every second house boasted a real estate office shingle. They offered to sell for a lower commission and, in so doing, ruined the business of the legitimate brokers, yet only a small percentage of this new army of inexperienced real estate brokers sold enough property to pay for the painting of the shingle.

Three years ago the project of an orchestra and band camp was first mentioned—the National High School Orchestra and Band Camp. Speedy action followed. Several other music camps were projected and one actually began operations before the National, which was established during the summer of 1928. One proposed camp in the west advertised that it offered finer instruction and greater opportunities "than a certain eastern camp which charged twice as

much for tuition alone" as this western camp charged for tuition and all other expenses,—which statement was a deliberate falsehood. This camp failed to start, having done some damage to the cause without benefitting anything or anybody.

In the spring of 1928 a military training camp conducted by the board of education of a large middle western city began advertising as a music camp, needing the services of a band to enliven the military drill. This camp also failed to live up to its promises and the cause was not helped. A club in the same city sponsored an "All-American Cadet Band" during the summer of 1929, which was organized for the express purpose of advertising the city, promising scholarships for the summer and a free college education. The project broke up in failure at the close of the summer and some 50 boys and their parents and friends have lost confidence in similar projects.

At least ten other camps have either been definitely announced or are in the process or organization in all parts of the United States. Of these only one seems to have any possibility of permanence. The popular phrase seems to be "Let's start a music camp!"

Anticipating this condition last year, Miss Mabelle Glenn, President of the Music Supervisors National Conference, on the advice of the National Research Council, appointed a standing committee on music camps for the purpose of guiding the development and passing upon the objectives and plans of proposed camps, with the idea of establishing and maintaining certain standards which would insure permanence for the movement.

The committee is composed of Prof. Peter W. Dykema, Chairman; Dr. Victor L. F. Rebmann of Yonkers; Mrs. Grace P. Woodman of the Southern Conference; Miss Ada Bicking of the North Central Conference; Miss Mabelle Glenn of the Southwestern Conference and the writer. The purpose of the committee is to pass upon the worthiness of any camp proposed for endorsement

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by the National Conference; and in this connection the stability of the camp is of course an important factor. Too great proximity to an existing camp is naturally detrimental to the development of both. It is also the purpose of the committee to encourage proposed camps when and where the field seemed to offer promise of success and the persons in charge seemed to have the ability to successfully conduct such an organization.

As yet not one of the projected camps has asked the committee to pass upon its objectives, and only one has consulted any member of the committee as to the feasibility of starting another camp.

In the meantime, the National Camp has flourished, doubling its enrollment the second summer and winning the support of every individual who visited the locality. The National Camp thrives and will continue to thrive because:

(1) It has the endorsement and sponsorship of the Music Supervisors National Conference, the National Federation of Music Clubs, National Bureau for the Advancement of Music, and the support of the music industries, the Juilliard, Carnegie and Presser Foundations and numerous prominent and wealthy individuals.

(2) It is affiliated with two universities and one well known conservatory of music.

(3) It is a non-profit corporation, dedicated and devoted to the ideal of making the nation musical.

(4) It has the finest equipment of any camp in existence and provides for the health as well as the musical development of the students.

(5) It spends its entire income in the interests of the students.

When the National High School Orchestra and Band Camp was "just an idea" I had visions of a financial plan whereby we could give the students all that they now get at the camp, without charging them any fee whatsoever. This plan faded out and, on

the advice of business men, we decided to charge each student \$300 the first summer, thinking that this money (300 students at \$300 each) would finance the buildings and enable us to cut the fee in half the second year.

But 300 students could not be found who could pay \$300 each and the camp started with 115 students, averaging \$250 each (it being necessary to admit players on unusual instruments on scholarships to insure balance) and our income was \$28,750 instead of \$90,000. We found the camp \$40,000 in debt at the close of the season but the camp had been such a tremendous success musically and physically that neighbors came to the rescue with a loan, keeping the camp afloat another year.

My optimism persisted. I felt we would surely have 300 students at \$300 each the second year and the plan could still be carried out, but the 1929 camp opened with 232 students and closed with a total indebtedness of \$71,000! We had added hot water heaters and shower baths to every cottage; concrete tennis courts and other equipment in anticipation of the 300 students who failed to materialize. Then the bankers took charge, after raising our deficit, and helped us outline budgets for 1930 that promise some payment on our debts without lowering the standards of the camp. Donations of \$24,000 have brightened the future during the winter but the original idea of a free camp is further away than ever. The total income of the Camp last year was \$74,000 of which \$68,000 was spent in actual operation exclusive of equipment and buildings. This is the financial history of the National High School Orchestra and Band Camp. *Cave canem*, the "DEFICIT".

How many of the contemporary camp agitators are willing to incur \$70,000 of indebtedness without a chance of personal return? If the National Camp, with nearly \$100,000 in donations and the loyal support of most of the educational and commercial musical organizations of America, operated

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under the supervision of a board of control composed of bankers, finds it necessary to struggle for existence after two seasons which were successful enough to attract attention throughout the entire world, what are the chances of the camp which starts in apparent competition without the support of these organizations or the experience which is now ours?

"Let's start a music camp". "Let's advertise that we give as much for \$150 as the National Camp gives for \$300." Johnny reads your ad and is interested. Mother and father talk it over and decide to investigate the camp—and the other camp or camps they have heard about. What camp does Johnny eventually attend,—if he can win admittance?

Music camps have a great future in America if they are developed sensibly and not too rapidly, and in widely separated localities. I believe the time is ripe to advocate the starting of a music camp in the East in 1931 and one in the West in 1932 or 1933; then one or two new camps each year in other parts of the country,—not competing camps but co-operative camps,—definitely related to the National Camp.

When this National Music Camp Association is eventually formed, there will be some kind of regulation beneficial to all. Possibly no student will be eligible to the National who has not won a recommendation from one of the affiliated camps. There will be camps for juniors and camps for college students and camps for adults. Likewise, there will be camps specializing in other subjects and accredited in the same manner. The movement is too important, too vital to the musical life of the nation and the world to be allowed to suffer and become stunted by the ambitious enthusiast who cries out, unthinkingly: "Let's start a music camp". It is for this reason I sound the note of caution and urge that enthusiasm be tempered with judgment and forethought.

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If you cannot go, by all means join the Conference and receive the Book of Proceedings which will contain a mine of information.

From reports up to date, there will be a larger attendance of California people at the convention than in any previous year. The reduced railroad fare certificates may be secured from the treasurer, S. Grace Gantt, 2707 Prince St., Berkeley.

The California Conference dinner will be held Tuesday evening, March 25th, in dining room No. 1, third floor of the Stevens

Hotel. The dinner will begin promptly at 6:15. Get in touch with Mr. Herman Trutner, Jr. for reservations.

The State membership enrollment has been very successful. Membership is nearing the 300 mark. Mrs. Gertrude B. Parsons, 1st Vice President, has directed the campaign.

The Los Angeles Junior High School Music Teachers Association at its regular meeting elected the following officers for the ensuing year: Miss Alice Sturdy, President; Mrs. Imogene M. Clark, Vice President; Harry Grapengeter, treasurer; Miss Betty Donnelly, Secretary.

A state-wide music commission representing elementary, junior high, senior high, junior college, and university instructors in music has been appointed by the State Superintendent of Instruction. This Commission will synthesize the work in music, define objectives and determine outcomes of music instruction in each educational level. Work will be begun during the year and a report rendered to the California Music Supervisors Conference Convention in 1931.

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Benefit Concert. The Boston Civic Symphony Orchestra, Joseph Wagner, Conductor; Jordan Hall, Boston, Sunday afternoon March 16; for the benefit of the Festival Orchestra fund of the Association; sponsored by the In-and-About Boston Supervisors Club.

New Hampshire School Music Festival. Concord, May 3rd; auspices New Hampshire Music Festival Association. Miss Carolyn Wright, 752 N. Main St., Laconia, is in charge of the glee club contest; Mrs. Esther B. Coombs, Hampton, is in charge of the band and orchestra contests.

Maine. Third annual school band and orchestra contests, Bangor, May 10th. Chairman of committee in charge, Alton Robinson, 166 Union St., Bangor.

Rhode Island. Second annual school band contest and first school orchestra and glee club contests; Providence; a date early in May to be announced. For information address Walter H. Butterfield, Classical High School, Providence, or Paul E. Wiggins, Senior High School, Pawtucket.

Vermont. Two district festivals: Burlington, May 10th; Springfield, May 3rd. For information on the Burlington festival address Clark E. Brigham, Burlington. For information on the Springfield festival address R. N. Millett, High School, Springfield.

Massachusetts State Band and Orchestra Festival and Contests. Waltham, May 17th. Edwin Franko Goldman, guest conductor of the massed bands and orchestras. For information address Earl J. Arnold, Secretary of the Chamber of Commerce, Waltham.

New England Final Choral Contests. Boston, May 15th. Open to winners in state and district contests. This event will include both a contest and a festival program, the latter being open to representative groups not wishing to compete for prizes. For information address Walter H. Butterfield, Classical High School, Providence, R. I.

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North Central Conference

GAYLORD R. HUMBERGER, Springfield, Ohio, 2nd Vice-Pres. and Editor

President's Message

AFTER careful consideration the officers have decided to call a dinner meeting of the North Central Conference on Tuesday evening March 25th, the exact hour and place to be announced in the official program at Chicago. This dinner will give an excellent opportunity for the North Central delegates to renew acquaintance and to consider any business matters which may call for attention this spring.

Room 600 has been reserved as North Central headquarters, and it is hoped that this room will be freely used by our members during the week.

Herman F. Smith, *President*

In-and-About Twin Cities

The In-and-About Twin Cities Music Supervisors Club was organized in January, and Archie N. Jones of the University of Minnesota was elected president. Meetings will be held on the last Saturday of each month at the University of Minnesota, and all supervisors who live within easy distance of St. Paul and Minneapolis are urged to get in touch either with the president or with the secretary, Arlys Denzel of Mound, Minnesota.

Indiana Teachers Hold Unusual Meeting

The music section of the Indiana State Teachers Association met in Indianapolis October 17 and 18 under the presidency of Miss Isabelle Mossman. That the meeting was extremely interesting is attested to by the size of the audiences—7000 at the morning session and 4000 at the afternoon session. The outstanding features of the programs were the state orchestra and chorus, which have been annual events since 1921 and 1923 respectively. This year the orchestra, composed of two hundred players, was directed by John Caylor of Kokoma; and the chorus, four hundred strong, was directed by Nils Boson, then supervisor in Richmond but now in charge of the work in Winston-Salem, N. C.

Prof. P. W. Dykema was the speaker at the morning session, and a chorus of one hundred fifty third grade children from Martinsville sang under the direction of Mrs. Hazel M. Kelso. The afternoon session was held in Arsenal Technical High School; a group of six hundred students of this school presented a model high school program of vocal and instrumental music, under the leadership of Mrs. Elizabeth Kaltz Cochran and Dr. Ernest G. Hesser.

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Northwestern Conference

JUDITH MAHAN, Boise, Idaho, 2nd Vice-Pres. and Editor

UNDER the general direction of the vice-president, Marguerite V. Hood, the state chairmen and state committees in the Northwest Conference are conducting the annual membership campaign. Altho the number of supervisors in these states is comparatively small, progressive and highly efficient work is being done in practically all of the principle cities of the Northwest and the supervisors are conscious of their need for keeping in touch with the local and the National Conferences. Our first meeting, held last spring in Spokane, indicated the great future of the Conference; the membership is increasing this spring, and plans are already being made by the president, Mrs. Newenham, for the meeting to be held in the spring of 1931.

If you have not already sent in your membership dues for the current year, please mail your check for \$3.00 to Miss Hood, in

care of the State Department of Education, Helena, Montana. Miss Hood has recently become State Supervisor for Montana; Miss Adelaide Dampiere, who has been very successful in this position for several years and whose work is well known in many parts of the country, recently resigned and was married to Mr. I. D. Hale of Los Angeles.

Esther Jones, treasurer of the Conference, is teaching this year in the Youngstown School, Seattle. She will be glad to send to any supervisor in the Northwest a railroad certificate which will give one and one-half fare rate for the trip to the Chicago Conference. Supervisors who wish to be gone from their work longer than the time allowed on this type of certificate may secure regular convention tickets from their local ticket agents, entitling them to a rate of one and two-thirds fare and allowing them a considerably longer time limit.

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Southern Conference

J. HENRY FRANCIS, Charleston, West Virginia, 2nd Vice-Pres. and Editor

President's Message

EVERY live supervisor in the South is thinking these days of the Chicago meeting. Many of us feel that we cannot afford to take the long trip; but we know that we cannot afford to miss the meeting, so we'll be in Chicago when the clans gather! A National Conference meeting is to be thot of as an investment in working equipment; and if we are going to give to the children of the South the music training they deserve we cannot fail to equip ourselves in the best possible way for our important work.

Our treasurer has a supply of railroad certificates and will be glad to send you as many as you need; these will give you a rate of one and one-half fare. Your local ticket agent can give you a regular convention certificate at one and two-thirds fare which

carries a considerably longer time-limit, if you want to be away from your work longer than for the meeting itself. If you have not already done so, you should send your membership dues to the treasurer at once—\$3.00, sent to Raymond F. Anderson, Treasurer, 8106 9th Ave. S., Birmingham, Alabama.

On Tuesday evening March 25th the Southern delegates will hold a dinner meeting in the South Ball Room on the third floor of the Stevens Hotel. This will give us an opportunity to consider any Conference business, and to discuss in a preliminary way the arrangements for the meeting we shall hold a year hence. Your president wants your suggestions for that meeting, and hopes you will make them in Chicago.

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Southwestern Conference

STANLEY S. EFFINGER, Colorado Springs, Colo., 2nd Vice-Pres. and Editor

President's Message

PRESIDENT GLENN has set her goal for 7,000 members at the Chicago meeting, so let us endeavor to have the Southwest membership at least 1500; and more than that, let us adopt the slogan, "Every Member in Attendance".

The program planned is an excellent one and every supervisor who is wide awake and wishes to keep up with the procession in the progress of new ideas in Music Education should go to Chicago. It is not a question of being able to afford the trip; it is one of not being able to afford to stay at home.

It is necessary that we have every member who is interested in the success of the 1931 Conference present at the Southwest dinner on Tuesday evening. Instead of having a program we will talk over the many problems that are confronting the officers of the Conference. We want your advice and suggestions in regard to what you desire in the way of program, the demonstrations, speakers, artists for concerts etc., etc. Please give this your attention and be ready with suggestions.

The dinner will be in the Main Dining Room on the second floor, \$2.00 a plate, and the tickets will be on sale in the fourth floor lobby. Let nothing keep you from attending this dinner. We need you.

GRACE V. WILSON, *President*

Vice-President's Message

JUST now all things but one are crowded out of the minds of your busy officers; and that one is, of course, the Chicago convention. We are wondering if you have made all plans to attend what will no doubt be the greatest conference ever held. A casual glance at the program is enough to convince one that the gathering will be rich in material and most worth while to the music teacher and supervisor attending.

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PREDICTION OF SUCCESS IN INSTRUMENTAL MUSIC

WILLIAM S. LARSON, Ph.D.

INTRODUCTORY NOTE: Altho portions of the article printed below may appear over-technical to the ordinary reader, the general idea will appeal to every instructor who is endeavoring to perfect his instrumental music program. Dr. Larson has had excellent opportunity for making the study which he discusses. A student successively at the University of Nebraska, Northwestern University, Teachers College and Iowa University (from which he obtained his doctor's degree), he has served as supervisor of music in public schools and in the music departments of several higher institutions. He is at present working with Dr. Hazel Stanton as psychologist at the Eastman School of Music, Rochester, New York.—P. W. D.

THE progressive supervisor or instructor of instrumental music is cognizant of the wide variation of talent possessed by the members of his instrumental groups. It is his purpose to reduce the large turnover in his classes which, very evidently, is due to this lack of talent. For want of a recognized scientific procedure he has made use of a number of devices which he has accumulated during his practical experience in the work.

In keeping with modern educational standards, music educators desire a scientific procedure for educational and vocational guidance in instrumental music in the public schools; but before they are willing to accept such a procedure for diagnostic or prognostic purposes, they want to be convinced that it will work. To ascertain this most important fact, a research program covering six to eight years of most arduous experimentation in the practical situation by a person who is a specialist in both the fields of instrumental music and the psychology of music would be ideal. It would call for a testing program beginning with the upper elementary grades, tracing the successes and failures of all instrumental students up through the junior high school and on through the high school. Such a combination of an experimenter with those qualifica-

tions in training and experience, together with a position for that length of time having a well-organized instrumental department suitable for such a research program, would be very unusual. It is unlikely that it exists.

Reference to the experimental work at the Eastman School of Music will give an analogy to the plan necessary for that of a testing program of instrumental music in the public schools. Dr. Stanton is completing eight years of study there on a research program, gradually accumulating data that are increasingly significant for an educational and vocational guidance program in advanced conservatory work. Her results will not only prove of value to the Eastman School but her work may form the basis for experimental programs at other institutions of similar purpose. A long-time experimental program such as that at the Eastman School should be instituted in the field of public school music.

An alternative procedure, designed as an expedient substitute for an elaborate research program, was undertaken for the purpose of studying conditions for success in instrumental music in the public schools, hoping to find from this study a basis for a guidance program. Specifically, it was an

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investigation to determine whether those musical capacities which may be measured by standardized aptitude tests have been influential, undiscerned, in the selection of members of musical organizations at various levels of achievement; and on the basis of this to determine whether these tests may be of value in the prediction of success in instrumental music. The *Seashore Measures of Musical Talent* were used in this study. In contrast to the proposed experimental study covering a term of years, this study was confined to a cross-section analysis of the instrumental groups in a public school system. Comparisons were based on the assumption that each higher group was similar in kind to a lower group when at a corresponding stage of development.

A school system* which has a well-organized instrumental department was selected for this study. Representative groups, having well-defined levels of achievement, were chosen for the experimentation. The four groups selected as representing four distinct states of ability were the beginning instrumental classes of 125 students, the junior high school preparatory orchestra of 30 members, the junior high school advanced orchestra of 31 members, and the high school advanced orchestra of 50 members. The selection of these four groups at distinct levels of achievement for the purpose of showing the relationship between capacity tests and achievement seemed to be of advantage in that it gave a more objective criterion and was not amenable to the dangers of the "personal equation" of teachers' estimates of achievement.

The basis of this study rests upon the postulate that the tests are elemental,—that records in these tests are not markedly improvable with training, age, or intelligence. Laboratory experimentation extending over a long period of time has demonstrated the elemental nature of the tests and

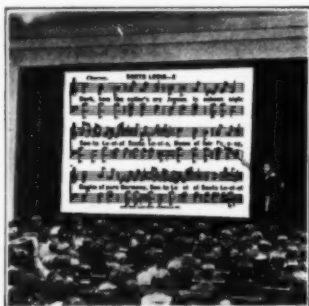
retest studies in the practical situation have confirmed this. The slight differences due to informational and attentional factors at various age levels are offset by the use of a different set of norms for each level. In this study, eighth grade norms were used for the junior high school students and adult norms were used for the high school students. The school system is on the 6-3-3 plan. Results of the tests are reported in the percentile norms as given in the *Seashore manual*.

Due to the elemental nature of these tests, a shift in the distribution of scores and a corresponding rise in the measures of central tendency would indicate a correlation between capacity and achievement.

Without attempting to treat the data in detail* let it suffice at this time to give a brief summary of results and conclusions. On the whole, the averages of the beginning instrumental classes in these capacity tests tend to show that these innate musical capacities are of slight significance in determining the students who elect to register for the beginning classes in instrumental music. However, the averages in pitch and rhythm are enough above the mean of the percentile range to conclude that these two capacities as measured by these two tests are of some influence, as is commonly assumed, for this choice. But everything considered, it would seem that some of the common reasons for undertaking special instrumental instruction, usually considered of lesser importance, such as the impetuosity of the child, the inclination or wishes of the parent for the child to study instrumental music, or the ability of the home to provide the child with an instrument, could be given as much or more weight. Since the average in each of the six tests of innate capacities results in an average corresponding to that

* Lincoln, Nebraska, Charles B. Righter, Supervisor of Instrumental Music. At a somewhat later date than this experimentation, the high school advanced orchestra of this system won the National High School Orchestra Contest in May 1929.

* A full treatment of the data and interpretations may be found by referring to the writer's "The Measurement of Musical Talent for the Prediction of Success in Instrumental Music" in the *Psychological Review Monographs* (Iowa Studies in Psychology, Vol. 13). Space allows but a table of averages, standard deviations, and medians and a graph representative of the distributions of the various measures from this study in the present article.



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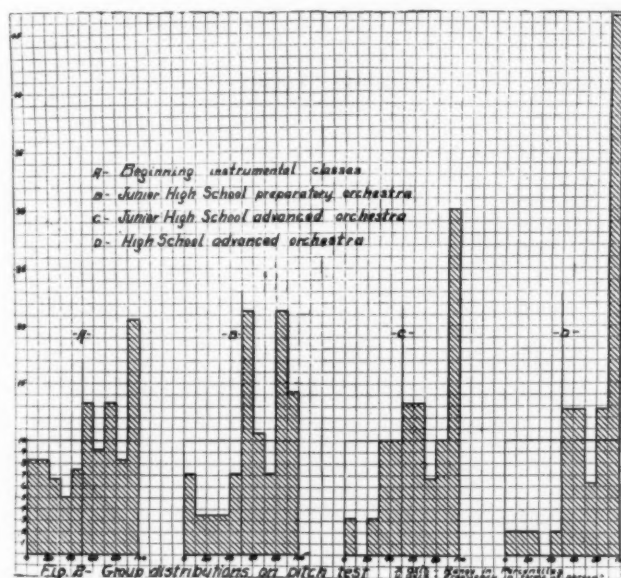
of a chance sampling, this method of organization of instrumental classes obtains a class of only average talent rather than a class composed of those who are qualified for it by nature.

The averages of the two junior high school orchestras are of interest for purposes of comparison (1) to show the influence each capacity has had for a continuation of instrumental work after the first year beginning instrumental classes, (2) to show the influence of each capacity as a differentiating factor for the selection of the personnel of the advanced or preparatory orchestra. An observation of the averages of the two junior high school orchestras, the groups which follow the beginning class work, would indicate those capacities which had been a selective factor in the continuation of the work. An increase in the averages of a second year group could be made only at the expense of and through the elimination of the poorer talents who had become dis-

couraged through a natural lack of talent. On the other hand, if there is not an increase in the averages at the second year stage, it is an indication that a deficiency in natural capacity is not a discouraging influence for a continuation of the work.

Because of the organization of the two junior high school orchestras in which the better players from the beginning classes are assigned to the advanced orchestra, a larger average in the advanced orchestra denotes a correlation between capacity and performance.

On the basis of these interpretations, a comparison of the averages of the two junior high school orchestras with the averages of the beginning instrumental classes, it may be said (1) pitch, intensity, rhythm, and possibly consonance, were of some influence in determining those who elected to continue beyond the beginning instrumental classes into one of the junior high school orchestras, (2) all of the capacities as measured by the



From the writer's "The Measurement of Musical Talent for the Prediction of Success in Instrumental Music", Psychological Monographs (Iowa Studies in Psychology, Vol. 13).

Table showing arithmetic means, standard deviations, and medians of scores in all tests.

	PITCH		
	A.M.	S.D.	M.
(1)	57.6	30.0	60.9
(2)	61.3	26.4	62.8
(3)	67.4	25.1	67.0
(4)	77.4	22.6	87.0
	INTENSITY		
	A.M.	S.D.	M.
(1)	49.0	29.7	50.5
(2)	59.9	25.3	61.2
(3)	59.4	24.6	63.3
(4)	73.5	24.2	83.3
	TIME		
	A.M.	S.D.	M.
(1)	51.7	27.5	52.7
(2)	31.0	25.3	25.6
(3)	60.3	26.4	66.5
(4)	65.9	28.8	69.5
	CONSONANCE		
	A.M.	S.D.	M.
(1)	54.4	26.8	46.6
(2)	47.7	24.5	44.5
(3)	64.9	25.7	68.3
(4)	71.0	27.2	77.3
	TONAL MEMORY		
	A.M.	S.D.	M.
(1)	44.2	27.6	40.5
(2)	39.1	32.5	29.3
(3)	67.1	25.9	72.5
(4)	75.1	21.3	86.6
	RHYTHM		
	A.M.	S.D.	M.
(1)	55.6	27.6	62.2
(2)	54.9	23.8	57.5
(3)	64.6	26.3	70.8
(4)	76.3	22.1	81.2

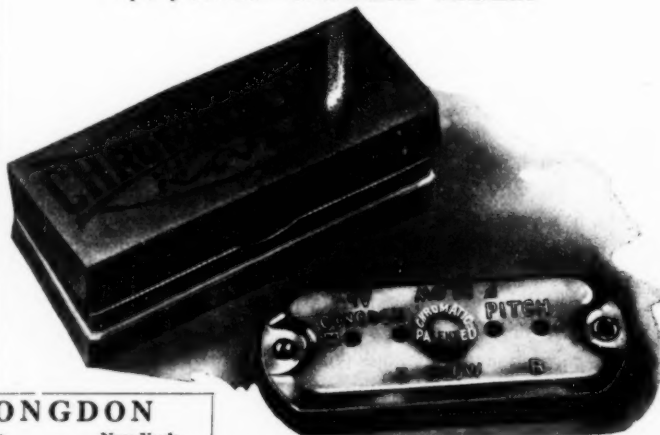
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tests, with the exception of intensity, were of influence in a differentiation of students for the junior high school advanced orchestra and the junior high school preparatory orchestra.

The greatest contrast between averages of these groups may be shown by a comparison of the averages of the beginning instrumental classes and the averages of the high school orchestra. Instead of averages comparatively close about the fiftieth percentile, a large increase in the averages of all the tests is found. The averages of 77.4 in pitch, 73.5 in intensity, 65.9 in time, 71.0 in consonance, 75.1 in tonal memory, and 76.3 in rhythm, are most significant. The high scores of the medians of the distributions are also very significant. The fact that half of the orchestra scores above 87.0 in pitch, 83.3 in intensity, 69.5 in time, 77.5 in consonance, 86.6 in tonal memory, and 81.2 in rhythm, probably gives a better idea of the distribution in the absence of graphs.

The increase in the averages of the capacities is evidently the result of a long process of selection of those with higher musical capacities. From the results of the tests of the beginning instrumental classes it is reasonable to assume that the averages of the beginning instrumental classes at the time the members of the high school advanced orchestra were beginners were likewise close around the fiftieth percentile. At various times between this beginning stage and their present position as members of the high school advanced orchestra there must have been a loss of students of lower ranking in these capacity tests in order to account for the increase in the percentile averages of those who remained. As the members of the high school advanced orchestra are selected on the basis of their ability to perform, then it is reasonable to conclude, judging from the averages of the high school advanced orchestra in comparison with the averages of the beginning instrumental classes, that these capacities of musical talent which may be measured by the Seashore tests have been an influence in the selection of the members of

this orchestra. An examination of the averages of groups at intermediate states of advancement indicates that these groups are correspondingly affected.

Since the results of the investigation tend to show that under existing methods of organization in instrumental music the beginning classes represent a chance selection; and since they tend to show further that the capacities of musical talent have functioned in the trial method of selection of groups at higher levels, why not determine the rating of the prospective instrumental student before training begins and predict his success in terms of the measured capacities of the more advanced groups of which he hopes to become a member? Furthermore, why not employ these tests in a survey of the entire school population in order that talent may be recognized, classified, and trained? This would represent an approach to the solution of the various problems accruing to the present trial method of selection.

The supervisor or instructor of instrumental music might have at hand group distributions of capacity tests of the more advanced musical organizations in the school system. A student contemplating instrumental instruction could be given the tests and the position of his scores could be located on the distributions. His chances for success could be judged by the relative position of his scores on these distributions.

Suggestive of such a possibility in the selection and guidance of talent is the following plan. The accompanying table presents the quartile measures of the various distributions of percentile scores made by the

Table of Quartile Measures for Prediction

	Q ₁	Q ₂ (M)	Q ₃
Pitch	62.4	87.0	94.2
Intensity	52.8	83.3	93.2
Time	42.8	69.5	92.4
Consonance	49.5	77.5	92.0
Tonal Mem.	62.0	86.6	92.6
Rhythm	62.8	81.2	92.8

high school advanced orchestra in all six tests. A score of 94 in pitch is found on the distribution at Q₃. Only six out of 100 of the



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general population can score as high in this capacity. But in this orchestra we find one out of four with a score at this point or higher. In other words, approximately only one out of sixteen from the general population can qualify with such a keen pitch discrimination, while in this high school advanced orchestra one of every four ranks in this upper quartile. Similarly, at another point in the distribution,—at Q_2 (the median), although only 13 per cent, or about one out of eight of the general population, have a pitch discrimination of this equal, fifty per cent of the members of the orchestra qualify at this level. Scores of the other tests may be considered in turn in the same way.

The significance of this for purposes of prediction may be illustrated by taking an example at Q_1 . A prospective student with a score at the 62 percentile may be given the following explanation. A score of 62 is considerably above an average score (50). But its position on the distribution of the high school advanced orchestra falls at Q_1 . Three-

fourths of the members of the orchestra score above that point. From a comparison of the relative positions of the various test scores on the distributions, together with any auxiliary information available, it may be decided whether the chances are favorable enough to warrant a special instrumental course which aims for a proficiency necessary for the organization to which the student aspires and in terms of which his talents are compared.

In this connection a plan is necessary for a weighting of the tests not only in a general way but also for the various instruments. It is also necessary to consider the use which the performer wishes to give the instrument. Is the student best qualified to play the violin or the piano? Does he expect to be a soloist, accompanist, or a member of an ensemble? How proficient does he expect to become in one of these lines? Such factors must be taken into consideration in a guidance program. Various aspects of these problems are under investigation at the present time.

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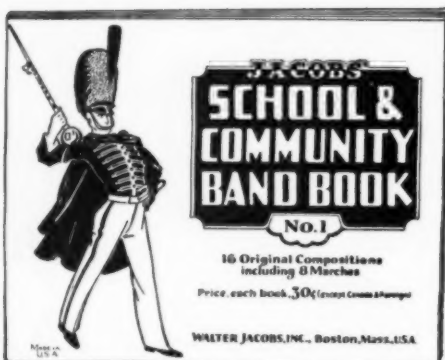
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Book and Music Reviews

Conducted by WILL EARHART, *Director of Music, Pittsburgh, Pa.*

Schumann's Concerted Chamber Music, J. A. Fuller-Maitland. Oxford University Press, New York.

Every addition to *The Musical Pilgrim* series is an interesting incident in the life of a musician. Many of these admirable little books have been reviewed in preceding issues of the *Journal*, and I hope their number may continue to increase.

Like its predecessors, this volume contains all that one is likely to care to read about the music embraced under the title. The book has four divisions, organized on a basis of convenience, the titles of which are as follows: I Duets; II Trios; III Quartets; IV Quintet. Within each chapter the works are arranged in chronological order. Plenty of musical illustrations make the interpretative text easy to follow.

WILL EARHART

From Palestrina to Grieg, Thomas Tapper. The Arthur P. Schmidt Co.

Some years ago Dr. Tapper's *First Year Music History* was very favorably reviewed in these columns. The present book, which bears the subtitle *First Year Music Biography*, makes an equally favorable impression.

The style is easily informative. No effort is made toward character painting, and of subjective analysis there is practically no trace. Nevertheless, above the presentation of factual details rises some impression of the personality of the men discussed and of their local environment. Much more clearly rises a conception of their special contributions to the evolution of music. As the *Preface* states: "In this volume word portraits of the men as moulders and inventors are presented." The task so described is well done. The world in which each composer lived, particularly the musical world in which he found himself, is clearly and confidently sketched, and the direction and effect of his own labors as a musician are distinctly drawn. Dr. Tapper's *First Year Music History* deals with musical movements mainly and with the responsible individuals subordinately. This book deals with the individuals who projected the movements and seeks their origin in the social, musical and personal factors that prevailed. The two books are accordingly companions, and are supposed to supplement one another.

The book is thorough, scholarly and self-contained. It is made the more useful by having, at the end of each chapter, an excellent synopsis of the chapter-contents and a list of questions over the chapter. I might mention that the twenty-two chapters are of approximately uniform length—some nine to thirteen pages each—as evidence of the careful thought the author gave to the organization of this material. The book is well printed and bound. Its organization gives it considerable value as a book for ready reference as well as continuous study. It deserves good place in your music library. WILL EARHART

The Science of Voice, Douglas Stanley. Carl Fischer, Inc.

Buttressed with much acoustic and physiological learning, and accredited because of the vocal scholarship and experience of its author, this book immediately takes high position in the field of our attention. It is comprehensive, fundamental and vigorous. The author appears to be one of those individuals who derive their motivations largely from a militant sense, for the book is written in very controversial language and is not more concerned with declaring truth than with attacking error. It will fan to renewed flamings the fires of contention about vocal questions, for it is not only argumentative in manner but quite iconoclastic in matter, often in somewhat heterodox ways. Perhaps, indeed, the views announced are not so heterodox as they seem, because at times they rest upon differences in meanings attached to words rather than upon difference in thought. Thus when the author states that his book has shown a number of generally accepted tenets to be fallacious, and specifies, as one of these fallacious tenets, "the idea that the throat should be relaxed during the act of phonation," the average voice teacher is likely to scent heterodoxy so rank that he sympathizes with Torquemada. By the time he reads two paragraphs which follow, however, he will at worst pity instead of hate and at best approach agreement, beginning with: "Oh, well, if that is what you mean."

In order to stimulate reading of this very earnest and thoughtful book, I may state that the author ridicules the "curious notion" of 'placing' the voice; condemns as a fallacy the idea that "the mouth should be the vowel forming cavity;" speaks of "bad teaching which engenders in the pupil's mind the idea of listening to the quality of the tone which he is singing;" and states that "proper facial expression is of paramount importance in the rendition of a song." The last two ideas especially intrigue me. I can only say that if bad teaching causes the singer to listen to the sounds he makes there must be an extraordinary—and lamentable!—lack of bad voice teachers. I should certainly have thought there were more. However, I'm not supposed to write what I think, but only to tell you what Mr. Stanley thinks.

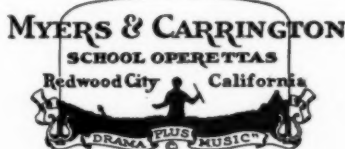
It's a good book and will make you think and also greatly stimulate, in "these weak piping times of peace," your adrenal glands. The first long section, by the way, of forty-nine pages, is entitled "An Approach to the Subject through Physical Principles" and is written by Stanley Watkins, authority on acoustics, and is easily expository. There is also a *Preface* by H. H. Sheldon, Ph.D. Professor of Physics at New York University; the third section, "Musicianship and Interpretation," is by Douglas Stanley and Alma Stanley; and the book is dedicated, with acknowledgments of help received, to the late Dean Holmes C. Jackson, head of the De-

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partment of Physiology of the New York University Medical School. No pains have been spared, in short, to sift the science of voice to the bottom.

WILL EARHART

Marching Notes, Ernest La Prade. Doubleday, Doran & Co., Inc.

Like *Great Musicians as Children*, reviewed above in these columns, this is one of the large catalogue of Junior Books issued by the publishers. Comparatively this book is, however, much more juvenile and could be placed in the hands of much younger children.

Mr. La Prade is already widely known to music educators in the United States through his membership in Dr. Walter Damrosch's Orchestra, his work in connection with the programs broadcast by the National Broadcasting Company in Dr. Damrosch's Music Appreciation Hour, and as author of a widely-read book, *Alice in Orchestra*. To those who have read that book this later one will need little description beyond saying that it is similar to *Alice in Orchestra* in purpose and style, but explores other fields. "Further Adventures of Alice in Musicland" might have been its title—except that Mr. La Prade would have invented a much better one had he wished so to describe the book.

Those who do not know *Alice in Orchestra* may have their expectation properly directed if they will imagine Lewis Carroll introducing young readers to the staff, bass clef, bars, measures, syncopations, and almost all tonal facts and their notational symbols, by having all these things come to very real and assertive and witty life and give a little girl never-to-be-forgotten experiences and knowledge.

Of course Mr. La Prade is not Lewis Carroll—probably there never will be another—and besides Mr. La Prade is trying to teach some very definite facts and not induce a symphony of dream-feelings. But he does amazingly well, nevertheless, and imparts a vivid dramatic quality to most desperately prosaic objects with a skill that many a seasoned writer might envy.

It is good reading. It may be that the person who already knows the facts is the person who will read the book with the keenest pleasure, and that the one who does not know them will hardly find himself well informed when he has finished. Nevertheless, I should advise having as many children as possible read it, for they will at least have interests stirred and attitudes formed that are both very pleasurable and very salutary.

WILL EARHART

Great Musicians as Children, Franciska Schwimmer. Doubleday, Doran & Company, Inc.

The brilliant-colored jacket states: "Here is a book that makes great musicians very friendly and human." After reading the book with very lively interest I am prepared to say that it does precisely that: and the reason it does so is that the author is herself deeply, warmly, sincerely and engagingly friendly and human.

As a child the author grew up amid surroundings and personal contacts that brought many great musicians to her knowledge, directly or by report of persons directly acquainted with them, as very real and life-like figures. The remoteness and unreality that invests great musical personages when

separated from less fortunate music students by time, space and lack of tradition, did not exist for her. A charming and wholesome home-life and a disposition that by nature must have been genial and happy, are further factors that, I judge, explain the spirit of this uncommonly pleasant book.

The list of composers whose lives as children are included is quite extensive, but not all-inclusive. At first one thinks the list oddly-sorted, because such names as Chaliapin, Count Geza Zichy, Ethyl Smythe, Leo Slezak, Hubay, Kienzl and George Gershwin are included among those great composers whose names appear in every book on music. Principally these inclusions are due to personal contacts; and whatever the cause for including them, they will be found quite as rich in suggestion and as appealing to our sympathies as the accounts given of greater luminaries.

The book warms the imagination and stirs the heart. More than once its pages are crossed by drifting weathers of laughter, of light-welling tears, and of laughter and tears in April companionship. To youth especially it may well unlock portals that have appeared forbidding and bring to friendly life sculptured figures that have seemed austere.

WILL EARHART

The Music Hour. Silver Burdett and Company.

The first three books of this latest of the basic sets of school music texts are before me for review. The editors state their objectives as leading toward the child's happiness and sensitiveness to beauty, toward the culture in which he may adjust himself to his environment, toward the use of such material

January, 1929

MME. JOAN O'VARK
Steinway Hall, New York City

Dear Mme. Joan O'Vark:

A careful perusal of your "Fundamentals of Tone Production," recently received, has convinced me that it is an exceedingly valuable method of vocal instruction; in fact I recall nothing superior or even as good.

The matter of Diction and Breath Control, with their appropriate exercises, you have demonstrated with a lucidity that cannot but be quickly comprehended by students. In fact, all the physical adjustments necessary to pure tone production have received in your book careful and explicit analysis and textual illustration.

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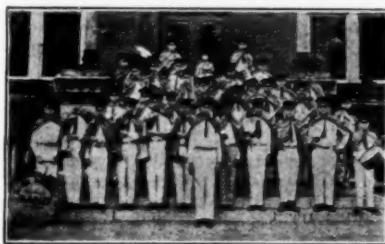
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and procedure as shall discover his latent capacities and interests and toward influencing his ultimate recreational, cultural and vocational relationship with music.

The material may be followed page by page, and monthly outlines are presented in accordance with that plan, combining Rote Songs, Observation Songs, Rhythm Play, Toy Orchestra and Music Appreciation, each of which receives detailed attention, with carefully chosen material listed. It is expected that the material will be adaptable to other procedure also.

The Teacher's Book contains accompaniments to the songs found in the First and Second Books.

The First Book, for use in Grade Two, contains about a hundred songs, not more than a dozen of which fall below average, usually through the use of unpoetic verse, awkward tone line or sheer aimlessness of tonal procedure. About a third are superior and the remainder a good average in quality. And that is high praise as text books go.

The material is outlined with an open-minded regard for the various types of school music activities, with a possible over emphasis on listening lessons and no attention to melodic improvisation by the child. In suggested procedure stress is placed on physical activity and sensory experience rather than drill or mental effort.

For those who prefer to make their own plans, working key wise, or observing and studying as guided by melodic structure, rather than from the "melodic vocabulary" basis of the editors, the material is ample.

The material of The Second Book, which is designed for use in Third Grade, shows stress on the attempted reading process, with discrimination as to appropriate subject matter for rote and for reading.

Examination discovers attention well divided among the various common keys, the equally divided beat, the dotted quarter and eighth, and six-eight measure. Richness of experience before conscious study is provided for in the wealth of material for each problem, whether that problem is treated as basic or as incidental.

The Third Book, designed for Fourth Grade use, contains plenty of material for review of such elements as were introduced in The Third Book, or for their presentation as new problems. It adds the dotted eighth note, six-eight measure and a few chromatics in many keys.

Certain of the ways of editors are as inscrutable as those of Providence. These, serenely disregard the old and carefully taught rule that a chromatic sign is effective only through the measure in which it occurs. They add to the difficulty of the printed page by using a neutralizing sign when the note affected appears in the following measure. The slow student is invariably disconcerted into error and the intelligent one irritated. This inscrutability is also manifested in the distinction between rote and reading songs in six-eight. In both Second and

Third Books the songs suggested for reading are obviously more difficult than those designed as rote songs. However, these small matters are insignificant in the presence of the wealth of good material which one is free to classify and grade to his own liking.

Scattered here and there through all the books are songs from the old "Modern" series,—good songs, which we are glad to find again, even at the risk of being "dated."

The books are well and attractively bound and beautifully illustrated.

It is unnecessary to name the editors as a matter of information but it is their due as a recognition: Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge and Mabel E. Bray.

HULDAH JANE KENLEY

St. Olaf Choir Series. Edited by F. Melius Christiansen. Augsburg Publishing House, Minneapolis.

A six-volume set of the work of this great teacher and choral conductor, adding to the literature of church choirs a veritable library of the best of its kind, if indeed more of its kind can be found. Each volume contains only a few more than a hundred pages, making a thin book, easily handled.

Volumes I and II contain twenty-five anthems each, painstakingly gathered from half-a-hundred sources. Most of them are possible of performance by young voices, provided the group is large enough to distribute effort and responsibility, and is musically capable. Many of the choruses should make the high spots of public programs, so that these two volumes might well be a part of the complete High School library. Certainly no church choir of any size should be without them. These, like most of the entire set, are intended for unaccompanied singing.

Volume V holds a rich store of Christmas material of breadth and serious worth. Most of the songs are Christiansen arrangements of old melodies and chorales, a number of which are familiar. They are generally of sufficient breadth and difficulty to require musicianship or serious study.

In Volumes III, IV and VI there are fewer arrangements of old melodies and more of the exclusively Christiansen product. It seems grudging to withhold from these the high praise given the other volumes, but there is less direct simplicity and sturdiness and more elaboration; less spiritual quality and more Christiansen art, so to speak.

HULDAH JANE KENLEY

Adventures in Pianoland—Sarah M. Clifford. J. Fischer and Bro., New York.

These are twelve lessons for teachers of piano classes, to be used in connection with Guy Maier's and Helene Corzelius' "Playing the Piano."

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The author has selected twelve teaching points and built lessons about them making an adaptation to the necessary formality of the large group.

Coming as it does from one of wide experience in handling piano classes the set will be very suggestive and helpful to many teachers.

SUSAN T. CANFIELD

Playing the Piano—A Course of Rote Training for Beginners. Teachers' Manual and Students' Book by Guy Maier and Helene Corzelius. J. Fischer and Bro., New York.

It is interesting to find another artist occupying himself in the musical beginnings of little children. As is always the case when one of large experience pauses to consider initial procedures, something of exceptional value results.

This is not the first course to emphasize rote training, but I believe it is the first in which the authors speak so positively. To quote: "he learns to play it (the music before him) by every possible means other than the actual reading of notes." Many courses are built for class instruction, but few, if any, stress to such an extent a two-fold aim of the lesson. The authors write: "if the child at the piano makes musical, beautiful, free-swinging sounds at all times, the others will quickly absorb tone consciousness." This significance placed upon quality of tone is the outstanding contribution of the course. From the first short figure played, there is attention to this feature; an idea is always suggested to be communicated through touch.

Studies in hand dissociation begin at the third figure when one hand plays "Cuc" and the other "koo" (e-c-) and completed for this beginners book in the use of a two voice canon. There is attention given to chord, contrary motion, simple accompaniment, transposition, rhythmic problems through bodily movement, the evolution of form from the phrase, and creative music. It is an inclusive course which permits musicalness to ripen while it develops musicianship.

SUSAN T. CANFIELD

Oxford Piano Course—Beginner's Book for Older Pupils, by Ernest Schelling, Gail M. and Charles J. Haake and Osbourne McConathy. Oxford University Press.

An adaptation of the earlier books i.e. "Singing and Playing," the First Book and the Second Book, to the needs of older pupils. The subject matter of the songs when included is more suitable while allowances are made for more devoted coordination and greater powers of concentration and understanding.

Like the First Book, the Beginner's Book for Older Pupils encourages creative study. Melodies are begun to be completed and harmonized by the

student; words are placed to suggest a setting, and finally a minuet and two unrestricted studies are called for.

It is a very useable addition to the series.

SUSAN T. CANFIELD

Oxford Piano Course—Teacher's First Manual. Oxford University Press, New York.

The Manual is a guide to the use of "Singing and Playing" and the First Book. After the Introduction the book is divided into three parts; Part I Class instruction in piano playing; Part II Organization and administration; Part III Teaching plans and outlines. A few of the chapters which hold the attention are; Preparation of the teacher; Class instruction and the individual; Notation versus playing; Extensive versus intensive training; Creative practice, etc. The book is full of helpful hints.

SUSAN T. CANFIELD

First Steps in Chord Playing—Dorothy Gaynor Blake. The Willis Music Co., Cincinnati, Ohio.

The intention of the author is to relate harmony to other music study at the very beginning and at the same time to improve sight reading. Being elementary, open position is avoided. The reviewer is inclined to think there can be more emphasis on listening, perhaps by avoiding the tameness of the doubled third and leading tone in the principal triads. This probably is largely due to close position, and can be handled by the teacher.

SUSAN T. CANFIELD

Among the numbers sent in for piano were the following:

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LEE M. LOCKHART

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LEE M. LOCKHART

Safranek's Guide to Harmony. Virtuoso Music School, Buffalo, New York.

Mr. Safranek has given to us a clear condensed treatise on harmony. The publication is constructed as a series of lessons, twenty-six in number. An appendix gives solutions to the practice exercises. Nothing is found to which exception might be taken. All in all I think it would be a satisfactory text for school use, but possessed of special value for the individual who must learn without a teacher.

LEE M. LOCKHART

College and University Bands, L. V. Buckton. Teachers' College, Columbia University, New York.

Mr. Buckton gives a report of statistical nature covering the organization and administration of college and university bands. Cost of uniforms, teaching, and maintenance, together with discussion of standards are among the items concerned in the report.

LEE M. LOCKHART

La Rumba, Quinto Maganini. J. Fischer & Co.

This number, a Cuban Rhapsody, is an interesting study of the more unusual type. Technical difficulties are present in sufficient degree to extend the finest high school orchestras. The instrumentation includes second oboe, second bassoon, second horn and second trombone in addition to the usual parts.

LEE M. LOCKHART

Pennant Folio, School Orchestra Series, Book I. Crawford Music Corp., 145 West 45th St., New York.

J. W. Fay has selected seventeen pieces of merit and put them in folio form. The content is less familiar than that of most folio publications but in that very point hangs its usefulness. We are glad to welcome the Pennant Folio as an added richness given to school music.

The instrumentation is complete even to saxophone parts. The treatment of each instrument is well conceived and executed. While the set is not strictly of beginning nature it is so put together that members of varying abilities may play together. The fourth violin part, for instance, deals entirely with open strings in the first two numbers, largely in the next few, and to a satisfactory degree in those remaining. The second clarinet part uses only notes below B, third line. For simplicity of string work, several sharps are necessary in many wind parts.

LEE M. LOCKHART

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LEE M. LOCKHART

The Music Hour in the Kindergarten and First Grade by Osbourne, McConathy, W. Otto Miessner, Edward Bailey Birge, Mabel E. Bray. Silver, Burdett and Co.

This is the first complete recognition on the part of educational music editors of the Kindergarten as an integral part of the school system and a definite attempt to meet its particular needs.

There are in the Kindergarten part of the book 8 numbers for Toy Orchestra, each of which is good musically stimulating a desire for different types and gradations of sound; 12 numbers nicely chosen for Rhythm Play; 9 beautiful passages from familiar compositions to be played for "Moods" and 10 charming excerpts from the masters for fairy music, forces of nature, etc. There is a nice correlation in these last two sections between the songs the children sing and the music to which they listen.

The section devoted to the First Grade is built upon the same plan with a change of emphasis with 18 numbers for Toy Orchestra, 4 for Rhythm Play, 11 games and Play Activities and 12 Rote Songs

for Aural Observation. The teacher helps are potent and suggestive and if an occasional setting of a poem is disappointing the balance is on the positive side.

SUSAN T. CANFIELD

Sing With Me—G. A. Grant-Schaefer. Arthur P. Schmidt Co., New York.

A song journey through the alphabet from Afternoon to Zebra with the Music-Man. As usual the author's harmonies add much to the melodies. Many of the songs are attractive.

SUSAN T. CANFIELD

Victor Records. Special List No. 7, Educational

The detailed comments which follow must be preceded by an expression of admiration for the splendid material which the Victor company continues to provide especially for educational work. All phonograph catalogs contain much material that is suitable for school use, but no recording company has issued so much and such fine special school material as has this company.

Special List No. 7 contains a wide variety of materials, all of which is distinctly useful for school work and practically all of which should be in the record-library of every school that attempts thoro and serious work in appreciation.

Vocal Music. Number 22075 is one of the most useful records ever published for use with high school vocal groups, especially in those schools which attempt serious work of the *cappella* variety. The record contains de Lassus' "Matona, Lovely Maiden" and Jannequin's "Au joli feu," both beautifully sung by the Motet and Madrigal Group under the direction of Dr. H. Opiensky. This type of music offers unlimited opportunities to the capable choral director, and no-where have we seen a better example than this record to guide that director's work.

Numbers 22081 and 22082 contain four of the most familiar British folk songs, sung by a solo voice; and number 22083 contains four of our patriotic songs, also sung by the baritone Ralph Crane. The records are good, but have a comparatively limited usefulness.

National High School Orchestra. Three records are included in this tremendously interesting set, made by the orchestra last summer at the camp at Interlochen under the direction of Joseph E. Maddy. Number 22094 contains the Andante Cantabile (second movement) of Beethoven's First Symphony; it is played with real zest and musician-

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ship. Number 22095 contains an arrangement of the Grieg Hjertesar (Opus 34), and a very interesting American number, "Cripple Creek," from Springfield's "Southern Mountain Suite," written somewhat in the manner of a Grainger folk-tune arrangement and played with a sympathetic abandon. Number 35974 contains the Stoessel arrangement of the familiar Song of the Volga Boatmen and two numbers from Busch's "Ozarka Suite"—"At Sunset" and "The Hill-Billies' Dance."

From a purely objective standpoint these three records are a splendid addition to any library of orchestral music. But to anyone who realizes the how and the why of these records—the National High School Orchestra and the Camp, epitomizing as they do the best in our wonderfully fine school development in instrumental music all over the country—here is something much finer and more significant than the mere music would indicate. School music teachers should all be grateful to the Victor Company for making these fine records available as an inspiration to their students.

"Wand of Youth" Suites 1 and 2. (9470-9472; 9594-9595) Sir Edward Elgar here conducts the London Symphony Orchestra in his two suites, the first of which was written when he was a boy of 14 and the second when he was past 70. Both suites are highly programmatic and imaginative; a comparison of the two is most interesting from the standpoint of the development of Elgar himself.

The recordings are uniformly splendid. Here is useful material indeed; useful for several different purposes at several different stages in the study of appreciation.

Quiller's "Children's Overture." (22098-22099) This music is not childish, but is decidedly written for children, young and old. The suite (for it is that rather than an overture) consists of a clever weaving together of some twelve childhood songs and singing games. Little children will find joy in recognizing these friends in their fancy dresses, and older children will find the dresses no less interesting than the tunes which wear them!

Three miscellaneous orchestral recordings are found in this special set: Number 22131 contains two traditional folk-dance tunes—Guion's transcription of "Turkey in the Straw" and Sowerby's transcription of "The Irish Washerwoman," both of which are cleverly and interestingly done. Number 22144 contains two of Skilton's arrangements of American Indian themes—a Cheyenne War Dance and a Shawnee Indian Hunting Dance. Number 35988 contains two movements from the Goldmark Rustic Wedding Symphony—the "Bridal Song" and the "Serenade."

The Louis Mohler Series. (22160-22179 inclusive)

There are twenty double-faced records in this series, which was issued for use with Mr. Mohler's last book, "Teaching Music from an Appreciative Basis" (C. C. Birchard & Co.) The set contains a very wide variety of material, practically all of which should be most useful to the appreciation teacher whether or not he is using the text which these records illustrate.

Except for two records, all of this music is orchestral. The exceptions are 22161, which is a group of small MacDowell numbers played on the piano, and 22167, one side of which is violin with piano accompaniment. One cannot help but wonder why Mr. Mohler insisted on instrumental arrangements for part of this music—for such things as "Sweet

and Low," excerpts from Lohengrin in which the vocal parts are taken by solo instruments, the Chopin A Major Prelude, some of the most attractive songs from Hansel and Gretel, and such folk songs as "John Peel" and "The Ash Grove."

The recordings are uniformly satisfying. One might easily pick flaws in details, but to do that would seem illogical in the face of such an array of fine things. This series of records will surely fill a very real need in hundreds of school rooms.

Piano. The Chopin Waltz in G Flat Major and Grieg's "To Spring" are well played and well recorded on number 22153. The pianist is Myrtle C. Eaver.

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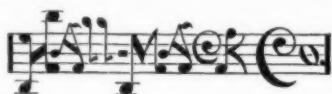
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VIEW

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Columbia Masterworks Series.

The Columbia Phonograph Company continues its admirable series of complete recordings of great masterworks, the number having now passed 130. Many of the earliest recordings in this series are now being re-recorded by the new electric process, and many completely new recordings are rapidly coming out. All of this material is distinctly useful in the advanced courses in high schools and in appreciation and history courses in colleges and universities. The following comments are necessarily brief, and will serve only as an indication of the wealth of fine material to be found here. One cannot review the Masterworks Sets without expressing gratitude and admiration for the splendid way in which the Columbia Company is making a large amount of great music available for students, teachers and music lovers.

Set 94 is another valuable addition to the recorded

Schubert literature. It contains the *Sonatina in D*, Opus 197, No. 1, for violin and piano, and the *Moments Musicaux*, Opus 94, for piano. The former is played by Albert Sammons and William Murdoch, sterling artists who are better known in England than here; the latter by Ethel Leginska, whose fine work is known everywhere. Both works are played with authority and with an admirable restraint. The second work is one of the best piano recordings this company has produced.

Set 117, *Brahms, Concerto in D*, Opus 77, for violin and orchestra, is played by Szigeti with the Hallé Orchestra under the direction of Sir Hamilton Harty. It is a very fine recording of a tremendously interesting work, but the present reviewer cannot

quite agree with those critics who have given it unstinted praise when comparing it with the Victor recording which is played by Kreisler. Szigeti is a great violinist, but there are many times in this recording when his tone leaves much to be desired. And, be it the fault of the orchestra or of the recording, there are many places in which one is altogether too conscious of individual instruments and does not feel the blended unity which the orchestra should be; and where Szigeti himself is almost lost in these over-prominent emphasising of other individual instruments. The student of Brahms or of this type of music should by all means have both sets of recordings in his library.

Set 119, *Tchaikowsky, Symphony Pathétique* (number 6, B Minor) is played by the Royal Philharmonic Orchestra under the direction of Oscar Fried. This is another case where the teacher and the serious student should have at least two sets of recordings. The present set is admirable from many standpoints; it is particularly fine in the clarity and definiteness of the softer and more mysterious passages, such as the very first part of the first movement, which has never before been so adequately recorded.

A comparison of this set with its predecessor in the series, old number 5 played by Sir Henry Wood and the New Queen's Hall Orchestra, gives a vivid picture of the improvements which the Columbia Company has made in its methods of recording.

Set 96, *Schubert, Quintet in C Major*, Opus 163, is played by the London String Quartet, the added cello being by Horace Britt. Splendid artists whose reading of the score is both live and authoritative, combined with fine recording of a great masterpiece, make this set one to value highly.

Set 98, *Grieg, Concerto in A Minor*, Opus 16, is played by Ignaz Friedman with orchestra conducted by Phillippe Gaubert. Since this is one of the most frequently used of the great piano sonatas, the set will find a wide use in the high schools. Friedman plays the work brilliantly, and the orchestra is entirely adequate. One feels, however, that the mechanics of recording this work were not successfully worked out; the piano is in many passages so loud that its recording becomes quite unpianistic. If one can sit two rooms away from the machine while this set is being played, he can enjoy it thoroly.

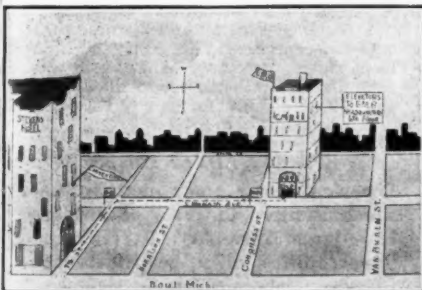
Set 105, *Mozart, Symphony No. 39, in E Flat*, Opus 543, is a re-recording of old set number 4. In both cases Felix Weingartner conducts, the or-

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chestra in the new set being the Royal Philharmonic. This is one of the most beautiful of Mozart's orchestral works, and this splendid recording of it will be welcomed by many.

Set 103, *Brahms, Symphony No. 1, in C Minor*, is also played by Weingartner and the Royal Philharmonic. Von Bulow called this work a "Tenth Symphony," a successor to the Beethoven Ninth. Weingartner gives a forceful reading of the score, and the set is almost indispensable in any library of symphonic music.

Set 92, *Schubert, Sonata in G Major*, Op. 78, for piano, is played by Leff Pouishnoff, who since 1926 has been familiar to American audiences. This sonata is conceded by most critics to be Schubert's finest piece of writing for the piano. It is beautifully played by Pouishnoff, with a fine balance of strength and poetic insight; and the recording itself is really fine, one of the best piano recordings this or any company has issued.

Set 97, *Schubert, Octet in F Major*, Opus 166, is played by the Lener Quartet and four English musicians of high standing in their own country. The work is scored for the usual four strings plus string bass, clarinet, bassoon and French horn. Our high schools are placing more and more emphasis on small chamber groups, and as our high school instrumental work grows there will undoubtedly be more and more cities in which such works as this Octet are not illogical as study material and program material. A fine recording like that given here is of the greatest value to students in such ambitious groups; and, of course, the set should prove valuable to teachers in many other connections. How many of us realize, for instance, that in the second movement of this work, which we rarely can hear in its original form, occurs one of the most glorious of all of Schubert's themes, made familiar to all of us thru rearrangements for other instruments?

Set 120 contains the first nine *Preludes and Fugues* from *Bach's Well-Tempered Clavichord*, played by Harriet Cohen. Every piano teacher in the country should own these records; every high school and college teacher of appreciation or history must own and use these records. For we rarely hear Bach as it should be played, in this country; and we may all hear it here, in almost perfect form. Each of these *Preludes and Fugues* has its own mood, its own emotional content to which the perfection of technical detail must be completely subservient; and Miss Cohen understands them and plays them from just that viewpoint. It is greatly to be hoped that the Columbia Company will continue this series, going on thru the entire Forty-Eight.

Set 130 contains four movements of *Albeniz' Iberia*. This suite was written originally for piano, and is probably the most considerable contribution which Albeniz made to modern music. Before his death he orchestrated the first two movements at the suggestion of Enrique Fernandez Arbos, conductor of the Madrid Symphony; Arbos later re-orchestrated these two and four other movements. Set 130 contains four of these, played by the Madrid Symphony under Arbos' direction. Tremendously interesting music, vivid orchestration and splendid recording make this set distinctly desirable. We have all too few recordings of really good modern works; more recordings might increase the number of works worth recording!

Set 128 contains the *Cesar Franck Quartet in D Major*, played by the London String Quartet. Franck was a genius in tonal architecture, and

D'Indy calls this quartet "the most astonishing conception of his mind." As in several of Franck's larger works, the entire quartet is based on one single generating theme; nothing in music can be more interesting than the careful study of the forms and values with which this theme is clothed. This set of records deserves a month of study!

Set 127 contains the familiar *Grieg Sonata in C Major*, Opus 45, for violin and piano, played by Toscha Seidel and Arthur Loesser. The work is played with great intensity; some passages seem to have almost a quality of fierceness—an effect due partly to the very "fat" tone which Seidel frequently uses. The whole work is done with a freshness and vigor which holds and renews one's interest.

Set 129 contains *Stravinsky's "Le Sacre du Printemps,"* a Ballet Suite for orchestra which bears the sub-title "A Picture of Pagan Russia." Stravinsky is as different from Albeniz as Russia is different from Spain; and this suite is Stravinsky with a vengeance! As conducted by the composer the music seems, to one who listens to it for the first time, pretty much of a jumble of sounds and rhythms and harmonies and discords; on second and third hearings the jumble begins to clear itself up, and the interests which were largely suspected on the first hearing become real. For many who have limited opportunities to listen to really modern music in the orchestral field, this set of records will offer a real opportunity. No music teacher, no matter how predisposed he may be against the invasions of many of the tendencies in modern music, can ignore the things that are being written today; and the probability is that his predisposition will be

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altered by thoro familiarity with these new things, which can come only thru constant rehearsings. (Incidentally, the "Dance of the Adolescents" in the first movement does not automatically classify this suite as suitable for junior high school use!)

Set 125 is a re-recording of old set 7, the *Haydn Quartet in D Major*, Opus 76, No. 5. Not only does the new set have the advantage of better recording processes, but it also has the superiority which comes from the growth in the artistic powers of the Lener Quartet itself. Haydn is being better understood and appreciated today than ever before, and nowhere have we heard a finer recording of any of his works than this.

Set 126 contains the *Mendelssohn Symphony No. 3*, Opus 56 (Scotch Symphony.) The recording is by Weingartner and the Royal Philharmonic Orchestra. This set will be all the more welcome in America because of the fact that our conductors play this particular work rather infrequently.

PAUL J. WEAVER

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